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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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René Devries (in charge), and Elsa Borowski, 220 S. Michigan Ave. Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, Granite 3480.

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, Terminal Bldg., Toronto, Ont., Canada.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
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EUROPEAN OFFICES: Closed for the duration of the war.
LONDON, ENGLAND: Hugh Liversidge, British Representative, Green Park Hotel, Harrogate, Yorkshire, England.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, S. Australia.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK MARCH 1, 1945 No. 3107

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Happy Birthday to Us!

The Musical Courier, which recently marked its 65th year of continuous publication—a world's record in musical journalism—looks pridefully into its past and hopefully into its future.

This paper was the first public champion to take up the cause of the American composer, performer and teacher at a time when Europeans completely dominated the symphony concerts, opera houses and music schools of our land; when American students felt that they could finish their education only with a long sojourn abroad. It was a time when American soloists were unable to find profitable employment here unless they had first gained European indorsements of their abilities; when impresarios believed that no Americans could sing opera; when European editions of standard sheet-music were the only kind that had a sale in this country.

The Musical Courier fought for recognition of Wagner when he was still misunderstood by American critics and even assailed by them. The same campaign of defense and enlightenment was waged by the Musical Courier for the then unappreciated Brahms, and later for the violently vilified Richard Strauss and Stravinsky.

The Musical Courier at once valued the genius of James Gibbons Huneker when he came to New York from Philadelphia as a young man, and for over 15 years he was connected with this paper as reviewer, editorial writer and author of his famous column, The Raconteur, in which appeared nearly all the material later published in the earliest of his books. At various times, others on the staff of the Musical Courier were Philip Hale, William J. Henderson, Henry T. Finck, Henry E. Krehbiel, August Spanuth and Gustav Kobbé.

The Musical Courier took the side of MacDowell in his bitter controversy with Columbia University when he insisted on proper credits for its musical department; and the Musical Courier supported the Metropolitan Opera in its successful effort to rid itself of the tyranny of foreign opera publishers who charged exorbitant royalty rates and sought to dictate repertoire and personnel.

In our advertising columns have appeared the names of all the leading artists and organizations since this journal first saw the light of day, and without whose constant and loyal support it could not have flourished. Our files are a complete history of the musical world since 1880.

We expect to go on to greater achievements when the war ends, and we reopen all our foreign offices, continuing to serve as the leading musical journal in international fame, importance and authority.

• • •

The Pay of Greatness

The contrast between the incomes of a number of living Americans and those of some dead geniuses moves George Jean Nathan to indignant protest in The American Mercury. He gave figures to support his ire, and shows what was earned in any one year by the persons he cites as examples. For instance, Louis B. Mayer (M-G-M executive, $1,138,922, and William Shakespeare, $1,114; Walter F. Wanger (Hollywood producer), $710,372, and Wolfgang A. Mozart, $2,300; Deanna Durbin $282,250, and Adelina Patti, $42,000; Greer Garson $159,083, and Johann S. Bach, $5,215; William Powell $251,250, and Diego Velasquez, $9,200; Brian Aherne, $144,958 and Auguste Rodin, $9,000; Tommy Dorsey, $165,817 and Thomas Paine, $750.

The point is well made, even if the accuracy of Nathan's figures might be questioned. It is doubtful whether Bach ever earned $5,215 in one year, and it is certain that Patti made more than $42,000, for after 1882 her fee per night was $5,000 in the United States and in Argentina, and she surely sang more than eight times during a twelvemonth.

"Since the ban on racing, Wilbur can't seem to play The Flight of the Bumble Bee."

Nathan might have gone further and compared the incomes of Charlie Chaplin and Edwin Booth, and those of Jack Dempsey, Gene Tunney, and famous baseball stars, with the take of Schubert, Moussorgsky, and other creative geniuses.

There is no need to go into deep economics and philosophical reflection in the matter, for the surface condition is eloquent enough. It will not change unless human beings and their ways change also. Genius is one thing, and the ability to make it pay is quite another.

It saddens one to think that a great creator hardly ever acquires wealth, while fortunes are rolled up by writers of trashy popular music, pugilists, and manipulators of baseballs.

The Bible says that the laborer is worthy of his reward, but who shall determine what that reward is to be? Maybe the wisest thought was old Homer's, who wrote:

"Our fruitless labors mourn,
And only rich in barren fame return."

• • •

A Rewarding Season

Now that the American music season is about two-thirds over, it is interesting to examine what has been achieved artistically during this hectic winter of war. Opera companies, orchestras and choral groups made no curtailment of their usual series, and some even lengthened them. Music schools and studios have enjoyed heavy enrollments. Managers report their artists are making more appearances than formerly. The American symphonic composer, even though he cries for more performances, in many cases has found new opportunities to create and increased hearings through the new-found interest in our native art. Despite paper shortages, which might have been expected to lessen the publication of new music, there does not seem to be any slackening thus far; indeed, there has been a boom market, particularly in reissues of standard works. The phonograph companies, now that they have resumed manuacture, are literally up to their ears in recording and marketing.

One can regard the season with deep satisfaction, especially in view of the continuous aid which music is giving to the all-important war effort.

Vol. CXXXI, No. 5
Whole No. 3107

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50

Sixty-Sixth Year
March 1, 1945

VARIATIONS: By Leonard Liebling

Stage-direction in opera has long been the subject of intense discussion in professional circles. The discussion doubtless started with the beginnings of lyric drama, for no cast of singing mimes could ever function properly if left to individual improvised action. Always there must have been some directive person to determine what should be done, and when and how it should be done, in order to achieve histrionic coordination and appropriate affiliation with the music.

Methods and theories of how to apply such direction have differed and do differ, but there are certain elemental rules that never can change so long as action is irrevocably anchored to music. The basic fact will ever remain that it is impossible to make opera reflect the same degree of realism that is attainable on the speaking stage.

• • •

Not long ago I was discussing these things with stage-director Lothar Wallerstein, of the Metropolitan, after I had watched him work at a rehearsal for the regular Wagner Ring Cycle. What he told me was so interesting that I asked him to write an article for this paper on the subject of operatic stage-direction. He said that he is no writer, but would be glad to tabulate what he called his Ten Commandments for singing-actors. I have just received them, and they appear to me to be as revealing for the artists as they are for the intelligent opera-goer. I reproduce them herewith:

TEN COMMANDMENTS FOR SINGER-ACTORS
(*Motto: Nothing too much!*)

I. Remember that the theatre creates the only art which unites "arts of time" with "arts of space." Opera moreover precisely determines the character of its objects by its music rather than by words. It fixes facts and feelings through its rhythmically divided sounds in time and intensity. Its reality—as of course the reality of all the arts—is different from the actuality of every-day life. But it has one thing in common with the world of actualities and this is your—the singer-actor's—body.

II. Remember that opera is a *theatrical* work, which means it has to show in visible form that which the ear perceives. Your share in solving this problem will be to prove by your well-trained mind and body the artistic truth of opera, its sincerity in passion and its perfection in poetical form. You will have to make it indisputably plausible that words *must* be sung and gestures timed. Your task will be to materialize in space what music expresses in time.

III. Remember that there is not just one single style of performing music but as many as there are epochs and cultures in general, incidents and characters in particular. *In any good opera-music, the style of its performance is immanent.* You have to adapt yourself to the exigencies and the laws which the idea of opera imposes upon you. The part was not created for your sake but you have to transform your personality in order to comprehend, to visualize and to perform the author's intentions.

IV. Remember that opera-acting cannot be improvised. The most perfect coordination between music and acting is your task. As opera-music climaxes human feelings to the highest passion in words and processes so has your acting passionately to follow it in content, in time and intensity. Acting is not accessorial, it is essential; and those who under-estimate or minimize the genuine *musical* performance through scenery and acting contribute to the bad reputation of opera as a work of art. They don't consider opera as theatrical art, but only or "above all" as a branch of music. They confirm the singers in the belief that it is immaterial to *study* acting as intensively and extensively as they train their voices.

V. Remember to perform music, taking into account its four qualities: Rhythm, dynamics, melody and harmony. None of these are absolute, but are united and relative. Therefore don't emphasize one single musical component in your rendition. This always looks affected in serious opera and has to be saved for comical effects. Prepare your movements according to the available music. Like the conductor's upbeat, which exactly indicates the following rhythm and dynamics, the preparation of your gestures determines its tempo and force.

VI. Remember to include in your acting the *continuity* of the music. Uninterrupted and concentrated in thoughts and intensity like the latter have to be your histrionics in attitude or movement. The music should not be allowed to run without its visual correlation. Music and acting have equal duties and equal rights but only if your singing and acting work like a complex lense which gathers the rays and concentrates them to a receivable picture on the stage.

VII. Remember to take special notice of preludes and interludes. Music before, between and after your words doesn't mean interruption of acting. Keep performing the music which precedes and prepares the words as an expression of feelings. Thus your words will be prepared by your actions and, more important yet, in doing so your thoughts will become intelligible before you start expressing them in sentence and song. Don't neglect rests and pauses; they mostly mean dramatic accents and often turning-points for your acting.

VIII. Remember to avoid any gestures which are not felt but just filling; as well as the conventional movements, they would emphasize your helplessness in expression. They only distract and disturb the lookers-on. Overcome the superstition that the movements of your arms are related to the height of the notes you have to sing. The movements of the vocal cords have no connection whatsoever with your arm-muscles.

IX. Remember that your co-actors are neither in the orchestra pit nor in the auditorium but on the stage. The singer who anxiously looks at the conductor for rhythm and cue is as bad an art-killer as the singer who obviously caters to the audience's favor. The audience has the role of the unseen and unobserved co-actor.

X. Remember to build in your mind the character of your part so precisely and unmistakably clear that the plot must take its unalterable course within the limits drawn by the author. Only in this case your interpretation is the drama-creating element, its driving power. It is mainly your fault if the opera-plot becomes superficial and unbelievable. Your interpretation has to be perfect to the point that music, words and gestures seem to originate in your embodiment of the character. You, who were inspired and led by the music, have seemingly to be the music's leader and creator.

• • •

Just what kind and how much movement should be created without interfering with the music, is the main point of difference between the various types of stage-direction. The older method was to keep the principals practically static and inert, with semaphoric, slow-motion gestures, and to move the chorus on and off processionally in a body, and have it rooted to one spot even while the most harrowing tragedies were being enacted before its eyes. Such notions of stage activity, even in grand opera, cannot possibly appeal to modern audiences accustomed to the realism of the speaking drama and of the films.

Wallerstein's pictorializations are practical and believable. He has been criticized in some quarters for his Ring Cycle directions, but his answer is that the Wagnerian gods appear in human form and therefore should act physically like humans. "We do not know what gods actually looked like," he says, "and can imagine them only in finite and not superhuman conceptions." That sounds like a plausible and intelligent way to look at the subject.

• • •

Irving Schwerké again is on the trail, exhuming the origins of musical anecdotes, and writes a letter to Coronet, correcting a story in the February issue of that magazine. It has Gigli's New York debut (1920) in Boito's Mefistofele, as the occasion of a certain happening just before the final curtain, when the trap which descends to Hades with Faust and Satan got stuck on its way down, leaving the two passengers in sight of the audience. A gallery god is supposed to have yelled, "Thank the Lord—I'm safe at last."

Schwerké claims that the incident occurred long before the Gigli night, and is told in The Stage Reminiscences of Mrs. Gilbert. She places the defective trap in Dublin at a performance of Gounod's Faust, and has the galleryite shouting, "Hurrah, boys, Hell's full."

When I was a juvenile still struggling with Czerny, I heard my father tell that story about Lablache (1794-1858), the fat basso, whose huge girth caused the failure of the trap to work.

Schwerké might have proved his case conclusively by pointing out that the halted ride never could have taken place in Mefistofele, whose libretto ends with an Epilogue in which the Bible-reading Faust escapes the clutches of his tormentor and dies peacefully on the stage, his body covered with rose-petals by a choir of celestial singers.

• • •

Our vocal editor Mary Craig asks: "Is it of any importance that the hit tune of Mexican Hayride at the Winter Garden is practically an intact version of the Sunday School hymn, Count Your Blessings, See What God Hath Done?

"One part of the hymn runs, 'Name them one by one, and it will surprise you what the Lord has done.' Believe me, I was surprised when the Hayride cast started to do things with the good old tune."

• • •

Flying low over the Philharmonic, Robert A. Hague, critic on PM, dropped this bomb in his review of the Feb. 18 matinée, when pianist Zadel Skolovsky played Tchaikovsky's B flat minor concerto: "If the orchestral collaboration sounded uninspired and a bit fuzzy, it might be well expected with music the men know so well they can play it in their sleep, and probably do."

• • •

"In these days with everything musical being sooner or later 'popularized,'" M. B. H. inquires, "may I suggest that, when Wotan starts to circle Brünnhilde with fire in Die Walküre, she omit the music Wagner wrote for her, and instead, sing 'Don't Fence Me In'?"

• • •

The Herald-Tribune's Virgil Thomson, writing about the way critics differ in their reviews, says, "Qualified musicians do not disagree much about who sang off pitch or played false notes." If Virgil is a betting man, he has a wager from me on that.

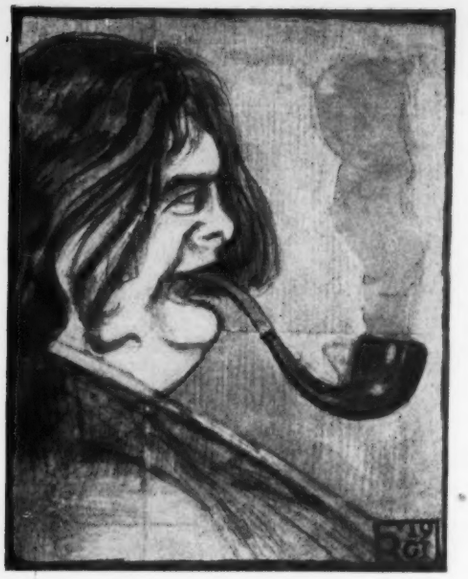
• • •

However, he and I are in perfect accord when he flouts the usual flubdub about the sacred mission of critics, and confesses: "All of us who write in the press about artistic entertainment are constantly praising what we personally like, and disparaging what we personally don't."

• • •

Petrillo denies indignantly that his union intends to collect from children playing toy instruments at home, and persons humming or whistling in the streets.

VIOLINISTS AND THE ART OF DINING



EUGÈNE YSAYE
from a contemporary caricature. Ysaye, after many years of celebrity as a violin virtuoso, conducted the Cincinnati Symphony Orchestra and May Festival from 1918 to 1922.

By Irving Schwerké

Whatever disparities there may be between the styles, techniques and temperaments of violinists, my experience of them convinces me that there is one terrain on which they all meet with singular equality. They all love good food.

I remember once asking the late Jan Kubelik, "Why are violinists so fond of eating?"

"Perhaps because for the first fifteen or twenty years of their lives most of them are strangers to the opulence that permits of a heavily loaded table," he said with a smile. "When they finally achieve success, I dare say they endeavor to make up for lost time. There is perhaps a more pertinent explanation. I do not know, but I give you mine for what it is worth."

"And what may that be?" I asked.

Kubelik smiled. "Since I am a violinist, let us say it is worth a good dinner. You choose the place."

I remember asking Jacques Thibaud the same question. Thibaud's rejoinder, typically Gallic, was that in his opinion violinists like good food because they are sensible people. "A person of good sense," he reasoned, "naturally enjoys a good cuisine. Violinists are very wise people and their wisdom, of course, includes a fond appreciation of *la bonne chère*. A good violinist who does not have such appreciation is inconceivable!"

Some Sarasate Stories

One of the most charming of the gustatory anecdotes having to do with violinists originated with the Spaniard, Pablo Sarasate. He was, on a certain occasion, invited to tea in the mansion of a London hostess. He accepted with pleasure, then quickly changed his mind. "Be sure to bring your violin!" the tactless hostess had said with insistence.

Making a deep bow, Sarasate sadly replied, "So sorry, Madame, but my violin never takes tea."

Sarasate liked to recall another amusing London experience. He was giving a program in the home of a distinguished patroness of the Arts. (Incidentally, America does *not* have a corner on the species!)

Upon arriving, thinking to give his hostess an unexpected thrill, Sarasate said to her *sotto voce:* "I have brought my Stradivarius. It is over a hundred and fifty years old."

"Never mind, Maestro," Her Ladyship answered, giving him an understanding nudge. "Do your best and I am certain that no one will know the difference."

An Unforgettable Luncheon

To return to culinary considerations, among the violinists to whom the title *fin gourmet* can be given Jascha Heifetz is prominent, a conclusion at which I arrived during a number of delightful Paris luncheons at which I was his guest. Desirous of returning his compliment, I invited Heifetz to lunch with me in my studio and gave him what I heartily believe must rank as the worst meal he has ever had, at any time, anywhere!

He was in Paris for his annual concert and the only free luncheon hour he had was on the day of his appearance. He said he would come on condition that the meal be a very light one. "I eat very sparingly on the days I play," he explained, "but I know you will understand and won't mind having a restricted menu."

"Of course I shan't mind," I exclaimed. "My cook is very good at that sort of thing, and we'll give you the 'lightest' lunch you have ever seen."

However, by way of last-minute tragedy, my cook sent word that she was not coming that day. I did not have the time to do the culinary work myself, and foolishly overlooking the fact that Paris teemed with excellent restaurants, I sent to an agency for a substitute. The manager said they had exactly what I required: a real *Cordon Bleu*. She would be right over. "*Elle vous fera un déjeuner inoubliable!*"

She did!

Heifetz and the Fates

At last we were seated at the table and my famous *Cordon Bleu* began her officiations. Heifetz and I looked at each other in consternation. What was going on? Madame's cooking had better not be described; never had one beheld such ghastly concoctions.

Her comportment, as she came and went, was even more puzzling than her dishes. She seemed to find it impossible to walk in a straight, or any kind of line. She swayed and tottered from side to side. She capered, she sang, she whistled. She snapped her fingers in my face, flicked a speck of dust off Heifetz's collar, held a rose between her teeth and made an exit *à la Carmen*. She returned for a moment to call me a number of endearing things, then rushed to the kitchen where she burst into a tarantella!

"Alas," I cried, my voice laden with anguish, "I fear that somewhere along the line the lady has had access to what Dickens calls 'a suspicious bottle.' . . . Please forgive this wretched *contretemps*, and while forgiving, tell me, is the luncheon 'light' enough?"

"It is perfect," Heifetz suavely asserted. "I really did not want to eat anything at all today, you know; but for you I would have made an exception."

"The fates have been kind to you," I philosophized.

"They always are!" Heifetz returned, the twinkle in his eyes discovering that he believed fully what he said.

Tuning up in Dunkerque

Alberto Bachmann, author of The Encyclopedia of the Violin, could just as easily have written an encyclopedia of gastronomy. One day, when we were discussing some recipes, he showed me the program of a concert he had given in the salon of a fashionable hotel at Dinard. "What do you think of this?" quoth he.

Ballade à la polonaise, by Wieniawski, was printed on the program as *Salade à la Mayonnaise!*

"It was a millionaire audience," Bachmann chuckled, "and it was all the same to them."

Two or three days later in Dunkerque —since then become a scene of heroism —Bachmann was requested to give a lesson to the hopeful progeny of one of the wealthy families there. The pupil had no notion whatever of time, much less of accent. Finally, Bachmann could stand it no longer and stopped the boy in the middle of a piece, saying, "You must count this out from start to finish."

"Count it yourself," the lad snapped back. "That is what you are getting paid for!"

That same evening, in his Dunkerque recital, Bachmann performed the Bach Chaconne, a work in which he had acquired considerable international fame. He was about half through the wonderful opus when he overheard a dear old lady in the front row ask her neighbor, "When is he going to begin?"

Ysaye and the Industrialist

It was often my privilege to visit the late Eugène Ysaye in his home in Brussels. He was a charming host and took equal delight in thrilling one with his

(*Please turn to page 8*)

IN A RUSSIAN SLEIGH.
Jan Kubelik, photographed on a tour in 1910. The Czech violinist is seated at extreme left, beside Mrs. Kubelik. The photograph is from the Howard Potter Collection.

Irving Schwerké, American critic and musician, was Paris representative of the Musical Courier for a number of years before 1940, but returned to the United States after the fall of France and has been active here as a writer and lecturer.

NEW YORK CONCERTS: MORE NEW COMPOSITIONS ADDED TO REPERTOIRE; ARTISTS IN BOW

Nicolai Berezowsky's new Concerto for Harp and Orchestra, op. 31, featuring Edna Phillips, harpist, was introduced to New York by Eugene Ormandy and the Philadelphia Orchestra at Carnegie Hall on Feb. 6. The score is a pleasing if unimportant piece of writing, rather long for its material, but making the most of piquant instrumental combinations in treatment of the various themes, some of them traditional melodies, including the ancient Nativity hymn, Intonent hodie Voces ecclesiae. Miss Phillips, first harpist of the orchestra, played brilliantly and earned approbation. Debussy's Rondes de Printemps and Bartok's Roumanian Folk Dances were played for the first time at these concerts. The program opened with Mr. Ormandy's own arrangement of Bach's chorale-prelude O Mensch, bewein dein' Sünde gross, followed by the Brahms Symphony No. 3, read with the finesse this group always commands, but without the full projection of color and meaning that customarily distinguishes them. M. L. S.

Villa-Lobos With Philharmonic

The Philharmonic concert, Feb. 8 at Carnegie Hall, programmed two outstanding attractions. Zino Francescatti played Paganini's violin concerto in D, with the virtuosity and musical finesse which this soloist commands so well. The ease with which he overcomes double stops and octave runs is little short of miraculous. In addition to that technical facility, Francescatti, with his beautiful tone, "sang" the deeply felt second movement with intense, moving beauty. Rodzinski and the orchestra provided admirable assistance.

The other attraction was the guest conducting of Heitor Villa-Lobos, with three of his works, Choros No. 3, 8 and 9. Villa-Lobos' music might be called a tonal travelogue of his country. It is logical that he does not restrict himself to any formal pattern. The works are held together by a fundamental and basic rhythmical force, upon which the melodic ideas rest and develop. The composer was an excellent and simple baton interpreter.

Rodzinski opened the concert with Haydn's Toy Symphony, a performance which certainly brought back to many listeners memories of their childhood when they themselves played in this charming composition. The final number was an excellent reading of Liszt's Mephisto Waltz, revealing again what a resourceful composer Liszt is, and what decisive influence he had on the development of music in his and our time.

H. W. L.

On the following Sunday afternoon, Rodzinski led the entire program, with Francescatti scoring again in the Paganini concerto, and repetitions of the orchestral Haydn and Liszt works, and a fine performance of Tchaikovsky's Mozartiana Suite added to complete the measure of audience enjoyment.

D. B.

Barzin Forces in Fuleihan Concerto

The third concert of the National Orchestral Association (Carnegie, Feb. 12), had two soloists, Vera Appleton and Michael Field, duo-pianists, and two conductors. Leon Barzin, the regular leader of the association, was the capable and discriminating batonist for Wolf-Ferrari's Overture to The Secret of Suzanne, Bach's Concerto for two pianos (C minor) and the first New York hearing of Anis Fuleihan's Concerto for Two Pianos and Orchestra. Charles Blackman, assistant conductor of the orchestra, was the guest leader for the second half.

The orchestral forces seemed somewhat over-ample for the Bach accompaniment. The pianists had greater scope in Fuleihan's brilliant but somewhat formless concerto based on Mediterranean themes. The score is greatly influenced by Debussy, Ravel and, at moments, the percussive clangors of Petrouchka. The composer shared several recalls.

Mr. Blackman revealed striking baton talents in the introduction to Moussorgsky's Khovantschina and a suite from Rimsky-Korsakoff's Tsar Saltan, resulting in stimulating performances.

R. M. K.

Villa-Lobos and Stokowski

Beethoven's Pastoral Symphony was the central number of the Feb. 12 concert of the New York City Orchestra led by Stokowski at the City Center. The orchestra played like a veteran group and did the conductor proud, especially as to accuracy and tone quality. Stokowski as usual gave intensity and eloquence to his interpretation. The program opened with an arrangement of J. S. Bach's pedal clavier sonata in E flat which he composed for his son Friedemann.

The second half of the evening found the baton in the hands of Heitor Villa-Lobos, who presented his own symphonic poem, Uirapura, and Bachiania Brasileira No. 7, in four movements.

Uirapura is based on a legend in which a beautiful flute-playing youth lures lovely maidens into the forest through the beauty of his strains, but is slain by a vengeful Indian who has been ill-treated by the natives. Villa-Lobos' treatment concerns itself more with depicting the Brazilian forest and its animals, than with literal illustration of the narrative. The piece is overlong but abounds in original and striking effects (including piano, marimba, and a violin with an attached horn transmitter). The audience received it enthusiastically.

The Bachianas, of which examples have been previously heard here, are in homage to the Great Father of music, and have a formal classic basis (No. 7 with Prelude, Giga, Toccata, Fuga) and typical Bach figurations, but also make use of interspersed material decidedly of popular character. Villa-Lobos handled the City Orchestra with skill, and the players seemed to give him all he required in coloring and rhythmic drive. L. L.

Bostonians à la Russe

There are hardly enough praiseful adjectives to describe the completely lovely concert given at Carnegie Hall Feb. 14 by the Boston Symphony Orchestra. Koussevitzky invested his own performance with unabated authority and ardor, and elicited the most enchanting sounds from his players. Technically, it goes without saying, the orchestra maintained its customary standard of utmost efficiency. The program was as alluring as its projection, with Mozart's Divertimento for strings and two horns, Stravinsky's Petrouchka Suite and Tchaikovsky's Pathétique Symhony. The applausive furor following the last-named work, offered a lesson to those Tchaikovsky detractors.

L. L.

Creston's Second Symphony Led by Rodzinski

Owing to the sudden indisposition of Josef Hofmann, the Philharmonic concert of Feb. 15 under Rodzinski, offered a program of orchestral works. A spirited performance of Haydn's Symphony in D preceded the first performance of Creston's Symphony No. 2, which shows Creston as a master of orchestration, influenced by the best of contemporary music. The first movement, Introduction and Song, seemed the best to this reporter, and embodies the outstanding melodic element of the work. The second, Interlude and Dance, stresses rhumba rhythms, and has a distinct South American and jazz flavor. The audience called Mr. Creston to the stage.

The rest of the program held Dukas' Sorcerer's Apprentice, Tchaikovsky's Romeo and Juliet, and Ravel's Introduction and Allegro, in which Theodore Cella played the harp solo with outstanding virtuosity. The orchestra played superbly all evening.

H. W. L.

Skolovsky With Philharmonic

Zadel Skolovsky was soloist at the Philharmonic matinee of Feb. 18, playing the Tchaikovsky Piano Concerto in B flat minor with Artur Rodzinski conducting. Mr. Skolovsky's playing has youth, fire and skill, but he still must add maturity to these qualities. He has another valuable asset—audience appeal—as attested in the unusually spontaneous and cordial reception his hearers gave him. Orchestral numbers were Mendelssohn's Ruy Blas overture, and repetitions of Creston's work and the Dukas score. D. B.

CONDUCTOR AND FEMININE SECTION OF WASHINGTON ORCHESTRA.
This is not Phil Spitalny and His All-Girl Orchestra, but Conductor Hans Kindler and a most valuable fifth of the National Symphony personnel of 90. (Story, page 17.)

Bostonians in Lourié Novelty

The New York premiere of Arthur Lourié's The Feast During the Plague was given by the Boston Symphony Orchestra at Carnegie Hall, Feb. 17. The work was programmed between two symphonies, Schubert's "Unfinished" and Beethoven's Seventh. The guidance of Serge Koussevitzky and the finely coordinated playing of the orchestra gave the new music a highly propitious introduction. The score itself, an interpretation in tonal terms of a Pushkin drama, is for small chorus, soprano solo and orchestra. The theme is revelry as an escape from despair. In the second movement, which brings Latin verse of Petrarch, the music suggests plain chant, and throughout there is a rather antique flavor. The soprano soloist, Valentina Vishnevska, and the chorus, trained by Robert Shaw, were artistic exponents. Following the performance, Dr. Koussevitzky called Mr. Lourié to the stage to acknowledge the audience's applause. The other two works were sumptuously played. B. W.

Toscanini-Horowitz Benefit

Toscanini, Horowitz and the NBC Symphony Orchestra united generously in a concert at Carnegie Hall, Feb. 19, for the benefit of The National Foundation for Infantile Paralysis. A huge audience paid high prices (orchestra seats sold at $15) to aid the fine cause and to hear the luminous performances.

Horowitz played Brahms' B flat piano concerto and brought to that gigantic score all his musical intensity and dazzling mechanical command. Toscanini and his men furnished masterful cooperation. A dozen recalls followed the hearing. Purely orchestral numbers were Weber's Freischütz Overture, Ravel's La Valse and the Ravel arrangement of Moussorgsky's Pictures at an Exhibition. The veteran Maestro's unflagging zeal and eloquence stirred the audience to fanatic enthusiasm, with almost endless applause and "bravo" shoutings after the magnificently resounding finale of the concert. L. L.

Harms Chorus at Young People's Concert

The John Harms Chorus assisted the Philharmonic-Symphony under Rudolph Ganz in its Young People's Concert at Carnegie Hall, Feb. 10. A novelty was Charles Haubiel's Father Abraham, a Lincoln tribute for chorus and narrator, based on verses by Emily Nicholas Hatch. It describes the feelings of a slave about the Civil War and in the finale pictures a new brotherhood of all Americans. The melodic style is lyrical and pleasing, though a cacophonous middle section portraying the war did not come off quite so successfully. The chorus also sang the Inflammatus from Rossini's Stabat Mater, showing ample tonal qualities and vigorous attacks, with Iona Harms as a full-voiced soprano soloist. Mr. Ganz conducted Mendelssohn's Ruy Blas Overture, two movements from Brahms' Symphony No. 2, Sibelius' Valse Triste and Berlioz's Rakoczy March, and the audience joined in When Johnny Comes Marching Home. R. M. K.

Robert and Gaby Casadesus With New Friends

The New Friends of Music recently presented two string quartets by Mozart played by the Pro Arte Quartet (Rudolf Kolisch, Albert Rahier, Germain Prevost, and Ernest Friedlander) and En Blanc et Noir by Debussy and Valses Romantiques by Chabrier, performed by Robert and Gaby Casadesus. The quartets were played with atmospheric feeling for style and with technical precision. The Casadesus couple, with fine authenticity in their French pieces, made their interpretations unique, with clear tonal blending and dynamic precision. A large audience assembled in spite of bad weather.

H. W. L.

(Please turn to page 18)

ARTIST'S LIFE IN WARTIME EUROPE

By Zino Francescatti

After my exciting 1939 debut in America, Mrs. Francescatti and I took the boat in late December for Europe, sailing on the SS. Manhattan for Genoa. There were sixteen of us passengers in first class, and we were treated like princes by the officers on board and by the staff.

Often I watched the endless ocean with apprehension of seeing a German periscope appear. I had chosen a ventilation funnel on the second deck, in the event of a search. In any case, I didn't want to be carried away on a submarine!

Happily I was relieved of my fear. Near Gibraltar we met the magnificent liner Rex, brilliantly lighted. We were far from guessing that the Casadesus family had crossed our path, en route for America, virtually at cable's length.

I had obtained from the French Minister of War a three-month authorization to complete my engagements in America and to return to Paris, where the same Minister would decide my lot.

Played for French Soldiers

My assignment was (until that terrible June 10, 1940, when we left Paris) to play for the soldiers of France, and for propaganda purposes in other countries. Here are some reminiscences of these trips during what has been called the period of the "phony" war—the time when the belligerents were massing their arms (this was unfortunately not entirely exact for the French and the English).

The war had not then reached the stage of devastation, of hatred and atrocities which a long conflict brings. One was still at the chivalric beginning of the engagement, and almost waited to hear the celebrated duelling phrase, "*Messieurs les Anglais*, fire the first shot!"

It was the beginning of the greatest catastrophe that mankind has known. I am not sure whether many among us realized in January, 1940, the dolorous Calvary which was beginning to descend upon us.

Life went on in its accustomed way, with perhaps a little more tension, a latent apprehension. It was serious of course, but mixed with an anxious curiosity which resembles that of children —a fantastic fear which makes the nerves taut and renders familiar images more sombre and mysterious. Naturally, we had the "blackout" but at that time it was only a heavy *décor*—the terrible winged creatures came over sometimes, but returned without having discharged their cargo of death.

An office attached to the Ministry of Fine Arts occupied itself with the entertainment of the soldiers. One thought of those who were several hundreds of feet under the earth in the Maginot Line, and each place reached by the radio, which united a few more men with the exterior world.

A Harrowing Visit to Switzerland

In the course of a series of concerts in Switzerland, during January, I played the Brahms violin concerto under the direction of Scherchen at Winterthur. We were to give the same concert at Schaffhausen, a little Swiss village on the Rhine, at a place where it is so narrow that one could almost clear it in one jump.

I recall the anguish which we felt in crossing several miles of German territory in order to reach Schaffhausen. The railway coaches were sealed before the departure from Winterthur. The Germans had no reason for stopping the train on their territory, but they did so sometimes, so a woman whom I would willingly have strangled told us at a moment it was no longer possible to leave the train. Happily, they were not curious that day!

We could see distinctly, on the other side of the tiny Rhine, German soldiers giving the last touches to their preparations. We had done an extra rehearsal that afternoon for the Swiss soldiers, who had again donned their uniforms and were standing guard with cold resolution.

The Invasions Begin

I was also to have played in the Scandinavian countries. I often recall the alarm of my Parisian manager when he received a letter from Enwall at Oslo, advising me, in order to avoid the alternatives of magnetic mines and of torpedoes involved in a boat voyage, to take a plane from Zurich to Berlin, then that to Malmö, etc. "The Germans will be very happy to render service to a French artist." It is useless to say that, despite these fine propositions, I always envisaged my voyage as passing close to England.

The invasion of Norway, however, did not permit me to choose between the magnetic mines and the concentration camp. That same event—the invasion—prevented the orchestral conductor Dobrowen from arriving to rejoin me in Brussels, where I was to have played under his direction. The Belgian orchestral conductor André replaced him. This happened only two weeks before the invasion of Belgium.

I had also been officially invited by the Italian Government—and not less officially sent by the French—to appear during the celebration of Paganini's centenary at Genoa. France and England were still trying at that time (May, 1940) to hold Italy back from the brink, by sending her some coal and artists. All that, unfortunately, availed nothing.

Warned to Cancel Italian Trip

The plans were already made, but thanks to the son of an Ambassador from a friendly country, studying violin with me in Paris, I abandoned the trip.

I received a telephone call on the eve of my departure, at ten p.m. "Mr. Francescatti, do not go! My father has some alarming news. Come to see him tomorrow morning."

ZINO FRANCESCATTI (left) AND ROBERT CASADESUS, both now in the United States, talk over former experiences in Europe.

When I did so at the earliest possible hour, he told me that war had been decided upon by Italy, and it was only a question of days or weeks.

I didn't by any means wish for the second time to risk the concentration camp, so I cancelled my trip—to the despair of my manager and of the Fine Arts Ministry. Since I had maintained a complete silence as to my reasons for not going, no one was able to understand my sudden refusal. However, a few days later I received congratulations for showing such a prophetic *flair* on that occasion!

Then the war approached nearer and nearer. There came the departure from Paris, the flight on the roads encumbered with soldiers and refugees, the descent toward the Midi, and the arrival at Marseilles during the summer. We had ended by obtaining, after an incalculable number of appeals, all the necessary visas, the dollars (only currency which could be changed), and a promise of a passage on the American Export line.

At the beginning of October we left Marseilles, with the sensation of quitting a prison, but also with the sadness of leaving all our possessions in that land of misery. Should we ever see them again, and in what state? we thought. And the terrible presentiment was unhappily no worse than the future reality.

We arrived at Port Bon. Here I was refused transit across Spain because of my age, which was within the limits of military service. I would have to obtain permission from the Spanish Minister of Foreign Affairs. I telegraphed on all sides to get help, and we waited at Cerbère, that little frontier village in the passage from Auvergne, with the wild sea trying with demoniac constancy to crush the great, immovable rocks.

Flood Halts Flight

We were witnesses at Cerbère to a terrible flood. The rain fell for several days, burying that infernal gully under rivers of mud. The clouds touched the earth, distended and swollen, like huge gray phantoms. The electricity did not function any more, the telephone and telegraph were cut off. The water did not run in the bathrooms. There was no more gas; the deliveries of milk, meat, vegetables ceased.

I believe that I touched the bottom of despair in the helpless rage of man against unchained Nature. It was the Deluge. We were cut off from the rest of the world, the bridges covered on both the French and Spanish sides, engulfed by rivers as large and menacing as the Mississippi.

Some one told us that a locomotive carrying three engineers, which had come here for reconnaissance had disappeared, submerged by the rushing waters, bearing along a universe of débris, furniture, trees, houses. . . .

At the end of several days, we had not received any news. The list which I went each morning to examine, to see whether my name was inscribed there, remained always immaculately empty. We decided finally, in spite of all adversity, to return to Marseilles, which then seemed by comparison a haven of quiet.

I shall always remember our arrival in Marseilles, passing along the Cannebière and other grand arteries of that city accompanied by a handcart carrying our valise, music and violins, because taxis had already disappeared for lack of fuel. It was a little as if we were burying the hopes of our voyage, that tiny cart pushed rattling along—two sombre voyageurs, empty of faith and weighed down by an adverse destiny.

Happily, several days after the first of November, luck changed. I received the authorization to cross Spain. The same evening we were in the train, on November 11 we reached Lisbon, and on December 5 arrived in New York.

Paris Has Franco-Russe Festival

PARIS.—The featured work on the Festival Franco-Russe at the Opera recently was to have been the French premiere of the Shostakovich Stalingrad Symphony, which New York already has heard as No. 8. However, the parts did not arrive in time, and after some hasty reshuffling, Prokofieff's Classical Symphony and Tchaikowsky's Fourth were substituted by Münch and the Paris Conservatory Orchestra.

Münch is perhaps the most popular conductor in Paris today. He is an althletic, extremely handsome man with gray hair and sharp features, and has a strong resemblance to an undersized Wendell Willkie with a dash of Koussevitzky. He is the complete showman: has a dramatic beat, twists his face into all sorts of expressions, and loudly sings with the orchestra, to the great pleasure of the audience. His beat and gestures are stagey to the point of melodrama. Withal, he is a capable conductor, though not a great one. He can underline drama in music and likes to create effects, but there are too many loose ends that are not tucked away. The Prokofieff work was rough in his hands, and needed a greater degree of lightness.

Of Boris Zadri's performance of the weak Rimsky-Korsakoff Concerto, I remember some magnificent octave playing, a fake entry, and little else. Mossolov's Iron Foundry followed, and the audience would not quiet down until Münch was forced to repeat that curious *tour-de-force*.

A couple of Red Army officers in the audience, who perhaps attracted more attention and admiring comment than the music, were especially loud in their applause, and this writer is prepared to swear that the conductor winked at them before recommencing!

H.C.S.

CLIMBING THE LADDER OF SONG TO THE STARS

In many fairy tales of ancient times, we find the character of a prince who dons the garments of the common man and mingles with the people to learn their ways, thus fitting himself to be a more effective and sympathetic monarch.

In real life, the few who prefer to mature slowly and safely, and resign themselves to the fact that growing up to a big task needs preparation, perseverance, and endurance are the lucky ones, for their eventual success is based on the safest foundation—knowledge and close familiarity with their subject.

When Donald Dickson was a very young man, he already had a contract with the Metropolitan Opera in New York, and was in important radio shows. Brought up in Cleveland, he had the privilege of being guided by Artur Rodzinski, who early discovered the great potentialities of the young man. Under his baton, Dickson sang with the Cleveland Opera Company in many of their productions, and was very successful.

Heard at Metropolitan

Coming East, he studied further at the Juilliard School, and sang with the Chautauqua Opera, under the direction of the late Albert Stoessel. In 1937, he sang the title role in the premiere of Stoessel's opera, Garrick, in New York. Then he was called to the Metropolitan Opera, where he sang Valentine in Faust during the spring season of 1936. At the same time, he was invited to join James Melton's Texaco broadcasts, as assisting artist.

But he felt that he wanted to study more, and like the prince in the fairy tale wished to know more about the technic of his task. "I felt," he says, "that one cannot start at the top, and that one loses one's artistic integrity by pretending to know much after little experience."

His aim was to do opera and concert, and therefore he went to the West Coast, where he studied Lieder singing with Lotte Lehmann and Margaret Matzenauer. To make his living, he took a job in radio, in which he was active for nine years. These commercial radio shows, in which he worked with many leading comedians, like Edgar Bergen, Charlie McCarthy and others, enabled him to pursue his studies quietly and to sing in his spare time concerts in which he could try himself out, and mature to the task he had set for himself.

Importance of Ensemble Experience

Dickson has not given up his ambition to be a great operatic singer. But he wants to serve his way up to it. He thinks that the most important field in which to gain the necessary experience is the Little Theatre movement; and he enthusiastically joined the newly founded Columbia Opera Company which, under the musical direction of Hermann Adler, is touring the country to perform *opera-comique* in English. He was Escamillo in its first offering of Carmen, and has signed up with them for their next season's offerings, which will be Boheme and The Barber of Seville.

"I feel happy to be associated with this group, for it gives me, more than anything else, the feeling that I'm working in an ensemble where the individual singer's vanity is not considered important, but where everyone is a tool in the effective and successful production of the work. I am, as we all are, most grateful for this unique opportunity to gain experience, and I appreciate immensely the spirit of this whole enterprise which really is only based on one thing: the common effort. I am sure that this institution will help those who were lucky enough to be part of it to develop to the point where they will be mature enough to do their share on the great international operatic stage."

This innate modesty and sense of responsibility make Donald Dickson rather unique, but the example is one which many would do well to follow. In his spare time, between operatic engagements and frequent concerts, he continues to study assiduously, especially in the preparation of roles. And he also ponders the greatest traditions of vocal art by means of his unique record collection, which includes some 4,000 discs.

There is no doubt that such honest work and faithful service to art will be rewarded, and that Donald Dickson, like the hero in the tale, will soon wear the royal robes of a prince of his art.

H.W.L.

DONALD DICKSON

Sigma Alpha Iota Honorary Memberships for 6 Artists

Sigma Alpha Iota, national professional music fraternity, has recently conferred chapter honorary membership upon five artists. Dorothy Kirsten, soprano, was initiated by the chapter at the Detroit Institute of Musical Art; Thelma Von Eisenhauer, soprano, by the chapter at the Detroit Conservatory of Music. The chapter at Lawrence Conservatory of Music, Appleton, Wis. has initiated Carol Silver, pianist, and Eudice Shapiro, violinist, has been similarly honored by the chapter at the University of California at Los Angeles; Ruth Posselt, violinist, by the chapter at Drake University, Des Moines, Iowa.

Gaby Casadesus, pianist, recently was initiated as an honorary member of Sigma Alpha Iota by the Tau chapter, Kansas City.

Milwaukee Fans Greet Minneapolis Forces

MILWAUKEE, WIS. — Outstanding in the brilliant Civic Concert Series, arranged by secretary Anna Robinson and able assistant Ethel M. Kelley, was the program by the Minneapolis Symphony, directed by Dimitri Mitropoulos. His orchestra and directing, to this town, are something after its own heart—forceful, direct, candid and yet musically meticulous. The reaction of listeners was the same to all types of works presented, roof-raising. The first cellist, Yves Chardon, was soloist in two much applauded extras.

Argentinita with her troupe which included Pilar Lopez, Jose Greco, Manuolo Vargas, guitarist Carlos Montoya, and pianist Miquel, made a decided success here.

One of the concerts by the Chicago Symphony was made especially notable by the soloist, Todd Duncan, baritone. He displayed musical scholarship, racial sympathy and understanding in his singing of Negro ballads.

The Milwaukee Symphony, directed by Julius Ehrlich, disclosed its further growth into a major symphony group in a concert featuring Shirley Sax-Wasserman, pianist. Her refined musicianship was placed in a proper setting by the skill and admirable symphonic form mastered now by this orchestra under Dr. Ehrlich.

JUSTIN E. MCCARTHY

Bach Festival for Baldwin-Wallace

BEREA, OHIO—The 13th annual Bach Festival of the Baldwin-Wallace Conservatory of Music takes place on April 27, 28 and 29. The first concert (Friday evening) presents cantatas and the suite No. 1 in G for cello; the second concert (Saturday afternoon), ensemble groups; third concert (Saturday evening), the Magnificat in D and two cantatas; fourth concert (Sunday afternoon), service of worship on the organ. Albert Riemenschneider and George Poinar are the conductors.

Koussevitzky Proposes Each State Found Orchestra

BOSTON.—Serge Koussevitzky has issued a proposal for a post-war program in which each of the 48 States would sponsor a symphony orchestra, as "spiritual food for its residents." He suggested that all citizens add fifty cents to their State income tax each year to finance the project.

Violinists and the Art of Dining

(*Continued from page 5*)

music or provoking hearty laughs with his anecdotes. One I loved to hear him tell had to do with a musical *soirée* which a rich manufacturer gave after a large dinner party. A string quartet, of which Ysaye was the first violin, had been engaged for the occasion, and nothing would do but they must interpret works of Mozart and Beethoven.

Everybody seemed to be enjoying the music until the slow movement of a Beethoven quartet was begun, and this so bored the listeners that they all but fell asleep. In fact, some of them did!

Noticing the somnolent effect of the music on his friends, the host sprang to his feet, tapped Ysaye on the shoulder and growled, "*Mon ami*, no doubt it is very fine and splendid; but we have had enough. *Merci! Bon soir!*"

Thus dismissed, the Quartet could do nothing but retire.

"Then what?" I asked.

"Then what?" Ysaye repeated in his mellow voice. "We went to my apartment and played that slow movement for ourselves."

Elman on Teachers and Kind Ladies

When I was lunching one day with Mischa Elman at the Café de la Paix, in Paris, before the present war, the conversation turned to a discussion of what constitutes a good music teacher and a good pupil. After the fascinating subject had been thrashed out from dozens of angles, Elman summarized the pupil's side of it by opining, "The good student is the one that overcomes the limitations of his teachers." How true it is!

But Elman soon changed his serious tone to one of levity and quickly responded to my request that he tell me how he played the Kreutzer Sonata at a certain reception. "For a boy of seven," Mischa recounted, "as I was at that time, I flatter myself on having done the Kreutzer rather commendably. As you know, this composition has in it a number of long and important rests. In one of these rests, a tender-hearted, motherly lady leaned forward, touched my shoulder gently with the tips of her white-gloved hand and said, 'Play something you know, dear!' "

Spalding and the Kreutzer Variations

Albert Spalding, America's foremost violinist, also had an incident with the Kreutzer. The slow movement, as is well known, is a melody with variations, the former being generally considered one of the loveliest emanations of Beethoven's genius. On the variations, however, opinions are not so unanimous, some "authorities" going so far as to proclaim them commonplace.

At any rate, the story goes that Spalding at a dinner party criticized these latter pages when a patroness of Art (do not forget the capital A) who had hearkened attentively to him, said, "If you feel that way about it, Mr. Spalding, why not play the slow movement *without* the variations?"

"This story," Spalding confided to me, "is amusing and deliciously inaccurate. I do not share the disdain which some people have for the Kreutzer variations. The third and fourth variations especially have invention and power worthy of the revolutionary Master. I do have, however, a faint recollection of being present at a discussion of this kind where a militant lady, who knew more things about music than were actually so, was declaiming against the form of variations in general and the Kreutzer in particular. I found myself mildly defending this highly abused form and ventured to point out to her that she was shutting the door against much profitable and profound pleasure if she continued to humor her allergic superstitions. But," he concluded with a sigh, "she was adamant and not to be persuaded. The Old Guard dies, but surrender? Never!"

This reminds one of another eminent violinist's opinion on the same topic. Bachmann told me that one day when he and Sarasate were walking down the main thoroughfare of Oslo, Sarasate suddenly stopped and out of a clear sky said, "Do you know, *mon cher*, before long all that will remain of the Kreutzer will be the Variations!"

Magnanimous America

Zino Francescatti—now living in New York—several years ago had just returned to Paris from his first American tour. His Parisian colleagues were eager to hear of his successes, adventures and impressions. Forming a circle around him one evening in a boulevard café, we bombarded the patient Zino with queries.

Ultimately, as was bound to happen, the question of American fees came up, and he was asked how they compared with those which an artist receives in France. In order to make his explanation clear, Francescatti indulged in a number of comparisons. "To illustrate," he said, "let me put it this way: with the fee from a single concert in America you can buy a magnificent automobile."

"How different from France!" exclaimed one who played in an orchestra.

"Yes, how different," murmured Francescatti's *vis-a-vis*, a well-known conductor. "After my last concert in Paris, I had to *sell* my car!"

Francescatti also related how appreciative American audiences are and how people come right up to the performer and ask him to play pieces of which they happen to be fond.

"During the intermission, at a recital in Kansas," he recalled, "a charming lady came to the greenroom and pleaded, 'Will you do me a favor? Please play the Tchaikowsky Concerto as an encore!' "

Taken aback at being asked to play an "encore" what would last at least thirty minutes, Francescatti was at a loss how to reply. The lady came to his rescue, however, and before he could formulate a sentence, added, "You know the one I mean? The one where the words say, '*Tonight I love. . . .?*' "

A CENTURY OF MUSIC AT EMANU-EL

By Lazare Saminsky,

Composer, Author and Director of Music, Congregation Emanu-El

The year 1845, when the Congregation Emanu-El of New York was founded, offered unusual vistas, historical as well as musical.

That year Texas was annexed to the United States; the Mexican War was already brewing, and old Rough and Ready (General Zachary Taylor) kept vigil, waiting to swing his army along the Rio Grande. The New York Philharmonic Society was more than two years old, a child of uncertain, if enthusiastic, steps. And Lowell Mason of Boston, a father of American hymnody in the zenith of his toil for American sacred and school music, saw that year his Psaltry published and his famous hymn, Nearer, My God, to Thee, fast becoming a part of American life.

In the hundred years of its existence —from the little shrine in Clinton Street to the present basilica on upper Fifth Avenue—Temple Emanu-El has widened the scope of its music, as the power and cultural reach of the congregation grew. It has been a century of a highly variegated musical life dominated now by a craving for the old cantors' melodies, then for the great classical chorale, then for the neo-Hebraic art. Two features of Temple Emanu-El's music, however, are seen clearly through that period. First came the striving for ample music of a high quality. At the dedication of one of the earlier temples of Congregation Emanu-El, about the middle of the last century, we find the rites served by two choirs, a large chancel body and a small echo-choir aided by an orchestra. And from the press of those days we learn that "the singing was of the highest order."

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The scanning of Emanu-El's century-old musical life uncovers still another significant trait. The interfaith idea, fostered at times in all awareness, reveals itself in a brotherly mingling of the best Jewish music and the best Christian song—a fitting testimony to our common moral and religious mind.

The history of its music is in many respects the history of New York's cultural and musical tastes; and it is studded with spangles of that peculiar German-American lore of the metropolis which colored the mid-nineteenth century. Many poetic and amusing tales come from that busy epoch.

Looking down the Emanu-El musical stream, one discerns the leisurely beginnings, the Liederkranz era, the star dominance age, the Wagnerian sway, the return to Hebraic song and still broader waters. But in spite of all vagaries its music remained through much of its century in the hands of well-endowed and skilled German-American musicians, the Spickers, Spargers, Schindlers, Zoellners, who almost invariably coupled the Emanu-El choir directorship with the conducting of the New York German singing societies (the Arion, the Liederkranz and so on).

Some Noted Directors

The late Mrs. James F. D. Lanier, president and fiery spirit of the never-to-be forgotten Friends of Music of New York (the old Friends), told me once how futile were all her attempts to bring back to New York Ferruccio Busoni, the great pianist and one of the fathers of our New Musical Age. Busoni loathed the very memory of New York and of his own doings here. I learned the reason, or one of the reasons, at least, from William I. Spiegelberg, the erstwhile chairman of Emanu-El's choir committee.

He told me of Busoni's affiliation with the olden time Emanu-El choir director, Heinrich Zoellner, a noted composer-conductor, former professor of Leipzig University and a gifted musician, reputed to have a sharp temper. Busoni was then in dire need of money, and Zoellner, who also directed the New York Liederkranz, not only used Busoni as accompanist for the Liederkranz but seems to have employed him on concert tours.

Among the Temple soloists were a number of Metropolitan Opera artists, including the tenor and famous Wagnerian Mime, George Meader, and Inez Barbour, soprano (widow of the late noted American composer, Henry Hadley). One of its directors, the late Max Spicker, conductor, scholar and editor of the classics, was so keen a Wagnerite that he based one of his ritual Hebrew compositions, the Kedusha (Holy, Holy, Holy) on a theme from Wagner's opera Rienzi. The piece is still sung at Emanu-El.

Kurt Schindler, famous for his admirable programs in the great days of the Schola Cantorum of New York, which he founded and directed, was an artist of a subtler fibre and wider culture. His excellent taste led him to select for the Temple services a much more distinguished repertory, Jewish and classical.

Frank van der Stucken, gifted composer and conductor of music festivals in New York, Cincinnati, Paris, Brussels and Amsterdam, served as music director and composer for Emanu-El, and wrote for the Temple some of its most powerful ritual chorales, still sung there.

Featured Works of American Composers

Rather early in the history of the congregation, its musical leaders paid intelligent homage to American music. They did not have to be prodded, as the New York Philharmonic was 100 years ago, by tart letters complaining that "in eleven years the Philharmonic Society had played only once, either by mistake or accident, a single American composition."

Of course, it would be unfair to lodge any complaints against today's New York Philharmonic and its admirable leader, Dr. Rodzinski, who have given the American composer a very ample place in the programs. In a much shorter and recent period the Emanu-El Choir has performed at annual festival concerts alone 140 American compositions, among them being many premieres.

Jewish music, too, has come to a point of fruition and has begun of late to inject into the synagogue a new and ardent spirit. The music of Ernest Bloch, and particularly his powerful Sacred Service, played an important role in this upsurge. Congregation Emanu-El prides itself on the fact that the first integral performance of Bloch's Service in a religious auditorium, as well as premieres of many sacred works of other noted American composers such as Isadore Freed, Frederick Jacobi, David Diamond, Julius Chajes and Mark Silver took place at the Temple.

Change of conditions in America has permitted us to develop the best points in Emanu-El's century of musical work. Perhaps it may be permitted to this writer, to whom has fallen the honor of directing its music for the last two decades, to point to new angles of old policies. The last two decades mark the epoch of an amazing upsurge of musical activity in our country, choral activities included.

Many Vocal "Graduates"

The remarkable progress of musical education has brought about a new generation of American singers much superior to the old chorister, in culture and equipment. In the Emanu-El choir, the star system was supplanted by a tendency to engage gifted young singers graduated from the foremost music schools. At times our choir looked like a subdivision of the operatic class of the Juilliard School, and many of our Emanu-El choir "graduates" have graced and are gracing the Metropolitan Opera, the New Opera Company and the Philadelphia Academy. Among the later ones are Doris Doe, Martha Lipton, Regina Resnik, Cliff Harvuot, John Gurney and Donald Dame, all now with the Metropolitan; Barbara Stevenson of Philadelphia, and others.

The abundance of spirited young cadres has permitted the Emanu-El choir greatly to expand its work in concert, making joint appearances with other organizations, such as the New York Philharmonic - Symphony, the League of Composers, Columbia and New York University choruses. We are enabled to give strong support to young American music and consistently to feature the work of gifted composers of our country, including Elliott Carter, formerly of the music section of OWI; Norman Lockwood, of Oberlin College; Theodore Chanler, of New York; Bernard Rogers, of Eastman School; Roger Sessions, of Princeton University, and many others.

The musical leaders of Emanu-El have thus firmly and fruitfully put into practice their conviction that a powerful religious community can reach very far beyond the limits of purely ritual exercise.

A GROUP FROM TEMPLE EMANU-EL CHOIR,
which participated in the recent New York Philharmonic-Symphony performances of Ernest Bloch's "Israel" Symphony under Dr. Artur Rodzinski. Seated, centre, are Barbara Stevenson, soprano, and Neville Landor, baritone, soloists with the Philharmonic; left, Marion Manderen and Iona Harms, sopranos, and right, Elizabeth Dunning and Elsie MacFarlane, contraltos, all Emanu-El soloists. (Photo by Ewing Krainin.)

Lazare Saminsky, New York composer and conductor, is directing a series of festive concerts devoted to A Hundred Years of American Music in honor of the 100th anniversary of the foundation of Temple Emanu-El. Eminent soloists, massed choirs of New York University and Emanu-El under Alfred Greenfield and Mr. Saminsky, and an orchestral ensemble from the New York Philharmonic participate in performing American music from the Mexican and Civil War periods, and Twentieth Century works, including compositions by Elliott Carter, Miriam Gideon, and Bernard Rogers commissioned for the festival, and Mr. Saminsky's Rhapsody on Dunlop's Creek for chamber orchestra also written for the centenary.

BUFFALO HAS NOVEL FARE

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra's all-Viennese Pop Concert, conducted by Wolfgang Stresseman with guest soloist Desi Halban, was a sellout. Over 200 SRO tickets were sold and a crowd was turned away. Stresseman's fine musicianship and clear-cut conducting aroused much praise. Miss Halban captured the flavor of old Vienna, and quickly won all hearts by her charm and warmth of vocal tone.

An All-Gershwin program was offered to Buffalo for the first time. Sylvan Levin came from the New York City Center to conduct the orchestra in the difficult syncopations of this very American music. The atmosphere was electric throughout the evening. Audience and orchestra left the hall happy and gay. Earl Wild's easy presentation of the Rhapsody in Blue and the Concerto in F won the admiration of all. Wild learned this concerto for the Buffalo performance and will play the composition over NBC on a General Motors Sunday program in April.

Mischa Elman was soloist with the orchestra under Franco Autori on Jan. 23, and J. M. Sanroma, pianist, on Feb. 6. Both artists are very popular in Buffalo.

During the last month Zorah Berry presented Robert Casadeseus, Dorothy Maynor and the Minneapolis Symphony. Undaunted by weather and all transportation hazards the orchestra, in the course of an extended tour, appeared here on Feb. 10. Mona Paulee was the assisting artist. Casadeseus played compositions ranging from Beethoven to Albeniz with precision and power.

Miss Maynor was at her very best, and taking full advantage of the fine accoustics of the hall, her pianissimos were breath-taking.

Erno Rapee and his musical ensemble offered a mixed repast which more than compensated the audience that had braved zero weather to hear the conductor from Radio City Music Hall.

HELEN BATEMAN

Stevens and Hope Firms Merge

Effective March 1, the Larry Stevens publicity organization merges with Hope Associates Corporation, specializing in musical and commercial publicity. Larry Stevens becomes vice-president in charge of sales for the Hope organization with E. F. Winston as general manager and M. B. Francis, chief account executive.

The Thomas L. Thomas photograph on the Front Cover is by James Abresch, N. Y. C.

RADIO NEWS
by William Taylor

FIRST MAJOR SCORE SENT BY RADIOPHOTO.
L. to r., Earl Wild, pianist, Benar Heifetz, cellist, Mischa Mischakoff, violinist.

Shostakovich's Latest Score Reaches N. Y. by Radiophoto

It is a rather simple appearing instrument and looks like any other machine that is made of steel, wires, bulbs, or whatever makes up the motivating parts of such inventions. When in action there is a drum that rotates and an eerie dot of light. Unless you are an electrical engineer, you might pass it by as just another machine. But in reality it is a modern Pandora's Box. Instead of holding all the human ills, as in the Greek myth, it is without doubt one of the most astounding inventions of this era. Called the Radiophoto Transmission Instrument, it represents, after years of pioneering by the Radio Corporation of America, one of the most miraculous achievements in electrical communications.

Hurdling war-time communication obstacles, the device has just performed a modern example of legerdemain for the cause of music. It has flashed through space over a distance of 4,000 miles, direct to New York from Moscow, the first part of Dmitri Shostakovich's latest musical score, a Trio for piano, violin and cello. The transmission is the first of its kind involving a major musical work and presages the speeding of compositions by the world's greatest musicians from one continent to another by radiophoto as soon as they are completed.

This newest score by Shostakovich, composer of the celebrated "Leningrad" Symphony, is being brought here for its American premiere over WEAF and the network of NBC in the near future.

Arrangements with the Russian composer for the broadcast, and to hasten the arrival of the composition in the United States, were concluded by Samuel Chotzinoff, manager of the NBC Music Division, immediately after he learned of its completion. Mr. Chotzinoff, who describes the radiophoto transmission as "revolutionary in the realm of music," has plans for three artists of the NBC Symphony Orchestra to participate in the premiere—Mischa Mischakoff, first violinist, Benar Heifetz, first cellist and Earl Wild, young NBC pianist and composer.

Mr. Heifetz and Mr. Mischakoff, incidentally, were trained at the Leningrad Conservatory, where Shostakovich more recently studied. In addition, both have performed at the Moscow Opera, where his latest work is likely to have its Russian premiere.

The three NBC musicians arranged to visit RCA Communications headquarters in downtown New York, to see for themselves how the first page of the Trio was transformed from radio signals to a photo-negative, then to a positive print through the magic of the radiophoto system. They saw in the final result a perfect photographic reproduction of the original musical score in the composer's own hand, and this will be used in their preparation for the premiere broadcast.

In actual transmission time, it took only 24 minutes for the first page of the latest score to come from Moscow over the RCA receiving Radiophoto machine. To facilitate its handling, the photograph of the composition was sent in four sections, 6 by 8 inches each, and these were cut in a mosaic of standard musical paper size for the positive print. The nearest approach to the speed of the radiophoto transmission—itself a record-breaking event in musical history—occurred when a microfilm of the Shostakovich "Leningrad" Symphony was flown to this country for its American premiere over the NBC network on July 9, 1942. The microfilm air-mail transit of the "Leningrad" Symphony took nearly three days. Musical scores carried by ordinary mail often require several weeks to travel that distance.

NBC Press Luncheon Honors Malcolm Sargent

A hospitable gesture, which should materially aid in establishing amity between British and American musicians, was the press luncheon given in the Wedgewood Room of the Waldorf-Astoria on Feb. 14 in honor of Malcolm Sargent, conductor of the London Philharmonic Orchestra and other British musical organizations. Dr. Sargent is on his first visit to the United States and will conduct four Sunday broadcasts of the General Motors Symphony of the Air (NBC, 5:00 to 6:00 p. m. EWT), the first two of which took place on Feb. 18 and 25.

In an interesting informal speech, the British maestro stressed how great a part music has played in helping to keep up morale in England during the dark days of the German bombings. He also voiced appreciation of the wartime aid which America has given to his country, and said that music had definitely proved a cultural link between the two countries.

The best music has come to the fore in battle-scarred Britain, with considerably larger audiences gained for symphonic concerts, Dr. Sargent said. He felt this was largely owing to the tours made in "blitzed" areas by full symphony orchestras. Often performances were given within the sound of exploding bombs. Dr. Sargent related graphic stories of his wartime concerts with the London Philharmonic, the Hallé Orchestra and the Liverpool Symphony. Such programs were given at the rate of 4 to 12 a week, in music halls and cinemas where symphonic music had never been heard before. The response, he said, was most gratifying. War-workers predominated in the audiences and uniformed men were always present in large numbers.

A high spot of the talk was the story about a laborer at one of the concerts in the provinces, who was heard to remark as he left the concert, "One thing 'Itler's done—'e's made me a blooming 'ighbrow!"

The visitor said that German classical music had been performed and accepted by British audiences throughout the war. There was no disposition by English artists to avoid such works.

Charles Menser, vice-president in charge of programs for NBC, introduced Mr. Sargent. Other speakers were Dr. James Rowland Angell of NBC and Sidney Eiges, publicity director of NBC, who acted as chairman. Among those attending were Frank Mullin, vice-president and general manager of NBC; John Regal, vice-president in charge of television, and Walter Damrosch.

Toscanini Leads Debussy; Sargent in U. S. Debut

An entire program devoted to Debussy was offered by Arturo Toscanini and the NBC Orchestra on the General Motors Symphony of the Air, Feb. 11 (NBC 5:00 p. m. EWT). Easily the *chef d'oeuvre* of the presentation was the composer's La Mer, a brilliant and electric achievement by both the maestro and the orchestra. The program opened with Iberia, the large-scale orchestral work in three movements, and was followed by the Afternoon of a Faun.

This performance concluded the second of three winter program groups conducted by Toscanini. Following the four-week guest conducting tenure of Malcolm Sargent, of the London Philharmonic, Toscanini returns to the series on March 18.

Sargent made his anticipated American debut with the General Motors Symphony of the Air, Sunday afternoon, Feb. 18. Dr. Sargent's program selections for the first of his four consecutive concerts with the NBC Orchestra hardly gave his listeners a really comprehensive impression of what he can achieve. The Elgar Cockaigne Overture which opened the program is light but not inspiring and the Dvorak Symphony in D minor, while containing a folk flavor, fails to demonstrate the finest creative ability of the composer. However, the British maestro possesses authoritative, and dynamic leadership, and he made an excellent impression. His reception by the studio 8-H audience was enthusiastically cordial.

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Radio's First Commercial Program Marks 19th Year

The Cities Service Company certainly bent over backward in lavish style to celebrate their sponsorship of radio's oldest program, Highways In Melody (NBC, 8:30 p. m. EWT), Friday evening, Feb. 16, which commemorated the show's nineteenth year on the air.

The 936th performance was a milestone in the history of radio itself. This program has deservedly won top-rating on the air with a string orchestra under the brilliant direction of Paul Lavalle (who once played the clarinet in the original Cities Service orchestra) a mixed chorus of 18 voices and presenting, during the year, as guest soloists, the finest singing talent available.

On the palm and flower bedecked stage of Studio 8-H in the RCA Building, Edwin Franko Goldman's Band, which inaugurated the historic series, shared honors with Lavalle's Orchestra, the chorus and Earl Wrightson, baritone soloist, and one time NBC page, in a musical program of new and old selections. Goldman's Band opened the show with that maestro's well-known piece, On The Mall, with which he began the first program on Feb. 18, 1927. A highlight was the clarinet solo by Lavalle of Estrellita, which he played while directing the orchestra in his own accompaniment.

Merlin H. Aylesworth, the first president of NBC, introduced W. A. Jones, President of the Cities Service organization, who gave a short talk launching the festivities. After the broadcast, invited guests, the press, members of the Cities Service Co. and those participating in the program were entertained with dancing to music supplied by Lavalle's orchestra, interspersed with an elaborate floor show distinguished by such talent as Dorothy Kirsten, Thomas L. Thomas, the Hartmans and Victor Borge. Everyone enjoyed the event hugely. Hats off, Cities Service, for such royal hospitality!

DR. MALCOLM SARGENT,
British conductor, who made his American debut with the NBC Symphony, seen on a recent Australian tour. (Photo © Sydney Morning Herald and Mail.)

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

TELEVISION

Gladys Swarthout Champions Radio Listeners' Taste

Modest, charming Gladys Swarthout possesses a mezzo-soprano voice which has not only won her loyal and admiring audiences with the Metropolitan Opera, but is equally beloved by the vast assemblages of dial turners throughout the United States and Canada. After rounding out an even decade of air-performance she has merited and well earned the title of "First Lady of the Air-Waves."

It is significant that Miss Swarthout has for the fourth consecutive year been chalked up as the best female classical vocalist on the air by the unanimous choice of 800 radio editors of this country and Canada. A magnificent tribute, indeed! Such success was not attained just because nature had endowed her with a fine voice. That of course was essential, but more than that it was the culmination of painstaking study of the special problems of radio performance as they affect the classical singer's art.

This is an important point for those artists who have ambitions for a radio career to consider well. It is incomprehensible, but only too true, that opera and concert singers engaged for radio performances which entail only one or two short numbers, often treat their radio activity in a hit-or-miss manner. Miss Swarthout, on the other hand, is keenly aware that each radio appearance carries her voice to thousands of new and highly critical ears. That is reason enough for her to work unceasingly to perfect her broadcast engagements, and to keep herself posted on those developments in listeners' tastes along with the technical and programmatic setup to which her art must always be kept flexible.

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As long ago as 1930, she made her entry into big-time radio when she was first heard as soloist on the General Motors Hour. By 1934, she became a radio regular when she was starred for the first time on the Voice of Firestone series. This year she returns to Firestone for nearly 20 broadcasts. She is heard also on such popular programs as CBS' Pause that Refreshes and NBC's Telephone Hour. As a matter of fact, she will have been heard over the air more frequently this year than during any of the past three, when her radio activities were confined, for the most part, to the permanent stardom of the Prudential Family Hour. This spot she relinquished so that she would be enabled to have more freedom to accept cross-country opera and concert engagements.

In the intervening years she has been guest-starred on such important programs as RCA's Magic Key, the Camel Caravan, the Contented Hour and those shows sponsored by Ford, Packard and Kraft. This wide variety of consistent radio activity, has given her a special point of vantage from which to observe the relationship of the interpreter of fine music to the radio business and radio audiences. The experience has been varied and made it possible for her to formulate basic precepts for present and future radio procedure.

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"My radio experience has convinced me that radio listeners will react with equal enthusiasm to really good music in any category, whether it be an operatic aria, art song, popular ballad or a Broadway show tune," Miss Swarthout said recently.

In proof of this statement, perhaps the most consistently popular single work performed by Miss Swarthout on the air is Albert Hay Malotte's setting of The Lord's Prayer. This was definitely indicated by a careful tabulation of the fan mail received during the past five years. Home, Sweet Home runs a close second. This would seem to indicate clearly that if the dial-turners have a special preference, it is for the "home" type of song.

"There is no secret, really," she explained, "in 'putting across' the 'home' type of song. It is a matter of absolute honesty and sincerity on the part of the vocalist. When one is singing music of this kind, which carries its own emotional appeal, one must shy away from tricks of any kind, from all fancy arrangements and superficial musical effects."

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This successful artist recognizes no fundamental differences between radio and concert singing, so far as a vocal style is concerned. She is quick to minimize the importance of the so-called "microphone technique."

"Frankly," she said, to qualify this observation, "if there is any special caution that must apply to successful radio singing, it is that the singer should always remember she is being listened to not by crowds of thousands, but by little, intimate groups, gathered around the radio. Under such circumstances, one's artistry is subject to the closet possible scrutiny, and must be even more polished than otherwise. The fact that you are singing to just two or three people, listening in their own home, makes it all the more important for you to be utterly simple and direct in approach to whatever music you are interpreting."

When the singer cannot be seen by her audience, Miss Swarthout points out, it is impossible for her to rely on any of the tricks of the stage. The artist in radio singing must put everything she wishes to convey into the voice itself, and this calls for the highest degree of vocal perfection.

In singing on the air, when the artist must concentrate on a small home audience, she cannot, Miss Swarthout feels, do justice at the same time to a studio audience. Moreover, the special balance between the orchestra and the soloist which makes for a successful radio performance rarely causes the same degree of enjoyment in the studio. For this reason she thinks that studio audiences for musical programs should be eliminated!

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Perhaps in no other phase of the singer's activity, Miss Swarthout emphasized, is there greater dependence on factors beyond the artist's own control. She believes the best singer in radio is only as good as her engineer. The perfection of Miss Swarthout's own radio style is due, in no small measure, to the cooperation of these technicians. She has worked long and patiently with them before each performance to determine ideal dynamic range, microphone placement, and the like.

"Of course," she concluded, "we are always at the mercy, too, of the listener, who may find a particular performance decidedly below par, because he himself has neglected to have some needed repair performed on his receiving set. Perhaps he has tuned in a little less accurately than usual, or has not correctly adjusted his volume and tone controls. Many people are still unaware of how to derive the maximum listening enjoyment from their radio. It would be a splendid thing if manufacturers could devise a program of public education in this regard."

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Villa-Lobos Honored

The week of Feb. 12 was selected by the League of Composers with the cooperation of the Office of Coordinator of Inter-American affairs as "Heitor Villa-Lobos Week." Orchestral groups and radio stations throughout the country programmed the Brazilian composer's compositions in honor of his first visit to this country.

FOUR-TIME FAVORITE.

Voted for the fourth successive year "best female classical vocalist on the air" by 800 radio editors of the United States and Canada in the annual poll taken by "Motion Picture Daily" for "Fame," Gladys Swarthout, Metropolitan Opera mezzo-soprano, receives the scroll of award from Milt Livingston, Radio Editor of the first-named publication, in a New York studio following a recent broadcast.

Music for Tonight In Debut over NBC

"Something new, something old and nothing borrowed" might well be the theme of a delightful new program which bowed quite unobtrusively over NBC (11:30 to 12:00 p. m. EWT), Wednesday evening, Feb. 14, titled Music for Tonight. Scheduled for a weekly series, the broadcast is built around the idea that modern composers of merit should have an equal opportunity to rub shoulders with the classics. If the initial presentation is a criterion of the subsequent musical fare, it should prove to be popular with the dial-turners, who most appreciate this above the average type of music. Unfortunately the show is beamed at an "off"-hour and is really worthier of a better spot.

An NBC concert orchestra is under the very able direction of Milton Katims, and the soprano soloist, Edna Phillips, disclosed a lovely voice with surprising range. Her two numbers, Una voce poco fa, from The Barber of Seville, and Les Filles de Cadiz of Delibes were expertly handled. The orchestral program comprised Promenade, by Kent Kennan; Sophisticated Lady, by Duke Ellington; Ballet of the Unhatched Chicks, from Pictures at an Exhibition, by Moussorgsky; Prelude and Dance by Paul Creston, and Debussy's Clair de Lune. From the new works performed on this particular program, radio patrons will discover that modern music doesn't always mean tonal dissonance. Tune in on this broadcast. You'll like it!

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Radio Notebook

Reputedly the first series on the air devoted entirely to the works of Gabriel Fauré will be inaugurated on Monday, March 5, via WQXR (10:30 p. m., EWT) by Marcelle Denya, distinguished French soprano.. The four recitals are being presented to commemorate the 100th anniversary of the birth of the noted French composer. The remaining recitals in the series will be heard on March 12, 19 and 26. This program will be a real treat to dial turners, since Mme. Denya is noted for her authoritative interpretations of French song literature, in which she has done much to stimulate and arouse public interest since her arrival in this country.

From the Westinghouse Company, sponsor of the Sunday program featuring John Charles Thomas (NBC. 2:30 p. m. EWT), we received a song book containing six favorite songs of the baritone. The purpose of the publication is to commemorate the program's bow for the third year on the air for the "friends of our radio program," as Thomas politely phrases it in the foreword of the publication. All doodled up with a blue cover and an "arty" photo of the singer, we are sure it will be treasured by the devotees of this broadcast. But the fact that you can't please everybody, even in these days of wartime paper shortage, is revealed by a succinct excerpt in a letter from a subscriber: "I was delighted with the book, but before it arrived, like all musical wiseacres, I quipped, 'Well, I wonder what the other five favorite songs are? But let's examine the list: Beautiful Dreamer; Battle Hymn of the Republic; Abide With Me; Come, Thou Almighty King; Bendemeer's Stream, and Believe Me, If All Those, etc. What! No Home on the Range?" And his mother's favorite song, too. Oh, the disillusionment of it all!

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"Getting Your Music's Worth," aired on WQXR (Sundays, 4:30 to 5:00 p. m. EWT), made its bow, Feb. 11. The programs are presented by Mme. Olga Samaroff-Stokowski, well known music authority; stressing the fundamentals of musical art, with the purpose of enabling the listeners to increase their enjoyment of the classics as well as to derive a greater appreciation of good music. Mme. Samaroff-Stokowski will answer queries about music during the broadcast, and those used are from the radio audience, with a $50 War Bond going to the person whose pair of questions has been selected as the best of each week. In addition, a well-known musical personality will be introduced on each program, and tonal illustrations will be used during the talks. Listen in! This series will be highly informative and entertaining.

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Doug Allan, who interviews famous explorers and adventurers behind actual safari films on his televised program, Chills and Thrills (WABD 8:30 p. m. Sunday EWT), had as guest some members of the New York Delta Upsilon Club to view his broadcast, Feb. 4, when Burton Holmes, one of the world's most traveled men, guested.

THE DANCE: Recital Season in New York Reviewed

By ROSALYN KROKOVER
Dance Editor, Musical Courier

The Ballet Russe de Monte Carlo opened its five-week season at the New York City Centre on Feb. 20. With the exception of Mondays, there will be performances daily and matinees on Saturdays and Sundays. Due to some curious new policy on the part of the management, arrangements have been made for coverage of ballets during the second week, rather than the first. We, therefore, cannot give a detailed report on the new works at this time, but a great deal of space will be devoted to the reviews in the next issue.

March promises to be a lively month for dancers in general. On the 4th a program titled New Trends in Duncan Dancing is to be given by Kathleen Hinni, Alice Hromy, Elisabeth and Dorothy McDermid, at the New York Times Hall.

This will be followed within a few days by La Meri's premiere of Rimsky-Korsakoff's Scheherazade in the India dance idiom. The interest shown in the Hindu version of Swan Lake is no doubt responsible for this new experiment. Of course, almost anything would be more plausible than the ballet Fokine set to the Rimsky-Korsakoff score, and we look forward to La Meri's version.

Another program which promises to be very much off the beaten track is Mura Dehn's evening of Primitive and Concert Jazz, on the 15th at the Times Hall. She will be assisted by Winifred Weidner and Faith Dane. A Nigerian drum orchestra headed by Effiom Odok and Frankie Newton, trumpeter, will provide the accompaniments.

In addition to the repeat performance at the "Y" Dance Theatre of the Dudley-Maslow-Bales Dance Trio, Sybil Shearer has been scheduled for the subscription series on the afternoon of the 11th, when she will give a solo recital. This will mark the first New York appearance this season for Miss Shearer.

Mahoney and Mara at City Centre

A large and extremely friendly audience thoroughly enjoyed the Arthur Mahoney and Thalia Mara City Centre concert on Feb. 11. There was great variety in the program, good sound dancing and showmanship. With such a formula one could hardly miss!

As in their other concert this season, the dances ranged from early classic to hot Harlem. There were some new dances, too. The Gigue (Diane Chasseresse) to music of Bach provided Thalia Mara with an opportunity to display some brilliant foot work, while the duet to music from Wagner's Tristan and Isolde (arr. by Frederic Vonn) was less successful. However, the weakness may be attributed to the music, rather than the choreography, or the quality of the dancing.

ARGENTINITA, JOSE GRECO AND PILAR LOPEZ in one of their folk dance-comedies. (Photo by Alfredo Valente.)

La Valse Viennoise-Preview and Jota Aragonese pleased the audience more than ever, and the Jota had to be encored. These dancers are good entertainers as well as terpsichoreon artists of the first rank, and the City Centre would do well to have them back. Assisting artists were Sylvia Light, Genevieve Pitot and Frederic Vonn, pianists; and Jeronimo Villarino, guitarist. Frederick Kiesler was responsible for the lighting, which was effective when not on the dark side.

Argentinita and Company Return

A capacity audience welcomed Argentinita and her company's return to Carnegie Hall on Feb. 18. Like good wine, this group mellows with age (not that it is so old), and what was witnessed on this occasion was quite the finest, most artistic best costumed, and all-around finished dance performance seen in many a year.

Under the intelligent guidance of Argentinita, each dancer has developed an individual approach and style which has grown by leaps and bounds since last season. Pilar Lopez was always the more dynamic of the two, but she now projects all the subtleties and intricate foot work of the early classic Spanish school as well. José Greco now has a masculine fluidity (if there is such a thing), lightness and grace that is completely fascinating. His solo, Polo Gitano, was positively stunning, and also far more striking than his new dance, Alborada Del Gracioso. Somehow, Ravel's impressionistic music just doesn't blend well in this particular case. Manolo Vargas' sharp and animal-like movements have been toned down, and that is all to the good, too. In addition to all of Argentinita's glorious attributes, she now shows a gift for broad comedy when the situation warrants it.

Yet, with all the personal characteristics of each dancer, in the duets, trios and quartets, the ensemble work is just about perfect. The little ballet, In Old Madrid, has been greatly improved by some additional stage business, and Ruta de Sevilla was a lot of fun. The Zapateado as danced by Argentinita and Pilar Lopez is the last word in sheer virtuosity. The program closed with a magnificent performance of Argentinita's version of the Capriccio Espagnol by Rimsky-Korsakoff, which made one wonder if it would not be possible to use only native composers for a Spanish dance program. Somehow, Russian and French-Spanish music is a bit disturbing. Assisting on the program were Carlos Montoya, guitarist, and Pablo Miquel, pianist.

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Dance Notes

José Greco, who has been winning acclaim for his dancing in Argentinita's Company, has signed a contract with Globe Films to make a series of dance shorts, teaching audiences how to do popular Spanish and South American dances. The films will be distributed to movie houses both here and south of the border. The dances will include the Samba, Conga, Tango, Cueca, Bolero and others. The first film is to be released in March. And in addition to all of his other activities, Greco's first exhibition of paintings are being shown at La Conga. This particular club was chosen for the exhibition since it was there that Argentinita first discovered the dancer. . . .

Igor Schwezoff has flown to Brazil, where he will fulfill a nine-month contract as choreographer and Director of the Municipal Theatre and Ballet School at Rio de Janeiro. He will direct 18 ballets, and dances in six operas for the season, which begins July 1. Just before he left for Brazil he had received a letter from Glière, conveying his thanks to all the artists and collaborators in the rearrangement of the composer's ballet, The Red Poppy . . . Pearl Primus and the Dudley-Maslow-Bales Trio are scheduled to appear on the Variety Program series at the Hunter College Auditorium. These same dancers have also been re-engaged for concerts at the Y.M.H.A. Dance Theatre, since their performances on the regular series were complete sell-outs. . . .

La Meri and Her Natya Dancers are scheduled to give the premiere of Rimsky-Korsakoff's Scheherazade. Their version will, of course, be in the dance idiom of India . . . Naomi Aleh Leaf, the Palestinian dancer, gave a program of dances at the Brooklyn Academy of Music on Feb. 27. She was assisted by Mardiros A. Krikorian, Herant Moumjian and Bertha Melnik.

I See That

Tossy Spivakovsky, Russian violinist, has resigned as concertmaster of the Cleveland Orchestra to devote himself to a career as a soloist.

David Smith, pianist, was soloist with the Middletown (Ohio) Symphony recently. He will play the Rachmaninoff Rhapsody on a theme by Paganini with the Rochester Civic Symphony under Guy Fraser Harrison. Later he appears in Ohio, Tennessee, Mississippi and Texas. Mr. Smith, an artist-pupil of Dr. Karol Liszniewski, made his debut in Town Hall, New York, in November.

Staff Sergt. Glenn Darwin, baritone, was soloist with the United States Army Band in Edinburgh, Scotland, recently. He also has sung in Royal Albert Hall in London, among frequent concert appearances overseas.

Toska Tolces will give a series of interpretative lecture-recitals on piano music from Bach to Gershwin at Hunter College, New York, during the spring semester.

Anna Xydis, pianist, will be guest soloist with the Minneapolis Symphony Orchestra on Mar. 11, playing the Rachmaninoff Third Concerto under the baton of Dimitri Mitropoulos.

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METROPOLITAN OPERA

Continuing the Ring Cycle, Die Walküre (its fourth performance this season) drew a packed house on Feb. 6. Szell again conducted and made himself the real star of the evening with his searching exposition and flawless handling of orchestra and singers. Traubel, Bampton and Melchior shone in their familiar roles as Brünnhilde, Sieglinde and Siegmund; Kipnis was the resonant-toned Hunding; Thorborg, the Fricka; and Janssen the Wotan, a role that fits him to perfection. The entire artistic result of the occasion reached an impressively high level. L. L.

On Feb. 8, the repetition of Rigoletto had Lawrence Tibbett as the jester, his unique performance winning prolonged acclaim. Vocally, he was at his best. Patrice Munsel not only sang well but also acted effectively. For the indisposed Charles Kullman, Bruno Landi took over the part of the Duke. The rest of the cast was the usual one, with William Hargrave, Anna Kaskas, Thelma Altman, Osie Hawkins, George Cehanovsky, Alessio De Paolis, John Baker, Maxine Stellman. Cesare Sodero conducted. H. W L.

Conner As Pamina

The performance of The Magic Flute on Feb. 12 brought Nadine Conner in her first Pamina of the season, and Alexander Kipnis as Sarastro, also a seasonal bow. Miss Conner bestowed clear tones and charm of portrayal on her role. The basso gave his accustomed polished, vocally resonant portrayal. The rest of the cast was a familiar one, except for Martha Lipton, making her first appearance as one of the Three Genii. B. W.

Cordon Sings The Wanderer

Siegfried, third in the Ring Cycle performances, had no new features on Feb. 13, except the first appearance of Norman Cordon as The Wanderer. He lent dignity to the role, and sang with fine restraint and high intelligence. Melchior, Traubel, Thorborg, List, Lechner, Laufkoetter, Nadine Connor (Forest Bird) were familiar exponents. Szell's conducting again had the distinguishing characteristics of his fine art. L. L.

Novotna in First Mélisande

The season's fourth performance of Pelléas and Mélisande on Feb. 14 presented Jarmila Novotna for the first time in the part of Mélisande. Miss Novotna's Mélisande somewhat lacked the illusive and subtle qualities so necessary to the characterization, but there is no reason to doubt that her gifts and beauty will, in time, lend themselves in complete accord with the part. There was also a new and distinguished Arkel by Nicola Moscona. He was altogether competent, vocally and histrionically. Otherwise the cast was unchanged: Martial Singher (Pelléas), Margaret Harshaw (Geneviève), Golaud (Lawrence Tibbett), Yniold (Lillian Raymondi) and Lorenzo Alvary (Physician). Emil Cooper again conducted the magnificent Debussy score, and Désiré Défrère was the stage director. R. K.

The repeat performance of Barber of Seville on Feb. 16 offered John Brownlee in the part of Figaro for the first time this season. He came through with full honors. His light and tastefully handled voice together with his acting ability made his production a most enjoyable experience. Another first of the season was Nicola Moscona's Don Basilio. He too, with well applied vocalism and skillful enactment, added a new success to his list of effective appearances. The rest of the case comprised, as usual, Munsel, Baccaloni, Landi, Baker, Doe and Manning. H. W. L.

Singher in Mozart's Figaro

Newcomers in the cast of the Marriage of Figaro, given before a large and responsive audience on Feb. 17, included Martial Singher in his first assumption of Figaro; Mimi Benzell's initial Barbarina; "firsts" for the season of Francesco Valentino as the Count, and Frances Greer as Susanna. Singher was vocally adept and excellent at the romantic comedy of this 18th century Jeeves role. Miss Greer made a gay and tuneful Susanna. Familiar in the other parts were Eleanor Steber, Jarmila Novotna, Hertha Glaz, Alessio de Paolis, John Garris, Salvatore Baccaloni, Louis D'Angelo, Mona Paulee, Lillian Raymondi. Erich Leinsdorf conducted. M. H. S.

The repetition of Mignon on Feb. 19 brought three seasonal "firsts"—Jennie Tourel in the title role; Patrice Munsel as Philine; and Mona Paulee as Frederic. Miss Tourel's rich vocal endowments found fine expression, Miss Munsel scored more for charm of appearance and acting than for her singing, and Miss Paulee did well with an ungrateful role. Wilfred Pelletier conducted. B. W.

Repeat performances, with the same casts as in earlier stagings, were given of La Gioconda on Feb. 5; Meistersinger, Feb. 10; Faust, Feb. 15. Carmen was presented on Feb. 7 for the benefit of Vassar College. The season's third Mignon on Feb. 9 brought re-appearances for all the principals except Nicola Moscona, singing his first Lothario of 1944-45; the Cavalleria Rusticana-Pagliacci bill of Feb. 10 had Frederick Jagel as Canio, Richard Bonelli as Tonio, and Doris Doe as Lucia, all initial portrayals of the roles for this season. The only newcomer to the Traviata scene on Feb. 17 was Thelma Votipka in first seasonal Flora.

Plan Second "Ring" Cycle

The full cycle of Wagner's Der Ring Des Nibelungen, under the direction of George Szell, will be presented at popular prices at the Metropolitan Opera House on the last four nights of the Saturday evening subscription series. Das Rheingold will be given on Mar. 10; Mar. 17, Die Walkuere; 24, Siegfried; 31, Goetterdaemmerung.

Horowitz and Maynor in Ann Arbor

ANN ARBOR, MICH.—Vladimir Horowitz, brilliant pianist, in the seventh concert of the Choral Union Series, played an interesting program with great artistry. Two numbers had their first performance here — Prokofieff's Sonata No. 7 and Samuel Barber's Excursions, Op. 20—the first being the high point of the evening. The concert opened with Czerny's charming Variations on the aria, La Ricordanza, followed by the Beethoven Waldstein Sonata, beautifully performed. Favorites were by Rachmaninoff, Chopin and Liszt, all done in breath-taking style. Three encores were added, the Waltz in A flat major by Brahms, an Etude by Moszkowski and the soloist's own transcription of Sousa's Stars and Stripes Forever.

Dorothy Maynor, soprano, was heard in recital with Ernst Victor Wolff at the piano. In excellent voice, the soloist was most generous in program and encores. Rather restrained in two arias by Handel and a group of French songs until she came to Fleur jetée by Fauré, Miss Maynor was at her best in Lieder by Brahms and Strauss. A Massenet aria, four songs in English, and Spirituals arranged by Mr. Wolff ended a program of which the audience would have liked more.

A. McL. T.

Activities of Artists

The Free Milk Fund for Babies will present Aida as its annual benefit opera at the Metropolitan Opera House on Mar. 11 (Sunday evening). The cast includes Zinka Milanov, Bruna Castagna, Kurt Baum, Leonard Warren, Norman Cordon. Cesare Sodero will conduct.

Ivan Petroff, baritone, has been engaged for the April season of the Havana Opera. He will sing lead roles in Rigoletto, Barber of Seville, Il Trovatore, Madame Butterfly, Lucia and Traviata.

Marjory Hess, soprano of the Chicago Opera, will be heard as Marguerite in the Trenton Opera's production of Faust on Mar. 2, Trenton, N. J.

Patricia Travers, young American violinist, has already appeared with five symphony orchestras this winter, including three performances as soloist with the Philadelphia Orchestra under Ormandy and one with the Chicago Symphony under Defauw. She is now in the South and Southwest on her second long tour of the season.

Leonard Warren, baritone of the Metropolitan Opera, has returned to New York from extensive recital engagements in the South, Middle West and Southwest.

Joseph Schuster, cellist, gave a recital at the Frick Museum, New York, on Feb. 18; 24 and 25, was soloist with the New York Philharmonic, after which his concert itinerary takes him to Idaho, North Dakota, Washington and Los Angeles.

The monthly meeting of the Associated Music Teachers League (Ruth Bradley, president) was held on Jan. 25 in Steinway Concert Hall. Speakers were Raissa Tselentis, Rose Raymond, Alexander Richter; the musical program presented Ruth Kemperer and Albert Polnarioff, violinists, and piano solos by Miss Raymond.

The February meeting of the Piano Teachers Congress, also at Steinway Hall had as speakers Julia E. Broughton, Julia H. Dobler, members, and Ian Mininberg, guest.

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CHICAGO

By René Devries

CHICAGO.—Hans Lange chose three interesting items for his Chicago Symphony concert of Feb. 1. To open, he gave the first complete Chicago performance of what its composer, Paul Hindemith, calls a Symphonic Metamorphosis on Themes by Carl Maria von Weber. It is a colorful, exciting and superbly orchestrated work. The old-fashioned themes of Weber remind one of a country maid at an inaugural reception and seem to have handicapped Hindemith more than helped him. He says that he finds it necessary to change them since they are by no means Weber's most inspired melodies. Perhaps it would have been better to discard them entirely and start from a *tabula rasa*.

Next came the orchestra's principal violist, Milton Preeves, to play the Walton concerto for his instrument. Preeves played well but the Concerto is an abstruse and complicated work which rises to some heights of eloquence in the third movement. It is hardly ingratiating enough to add much to the popularity of this too-neglected but lovely instrument. After intermission came the Second Symphony of Dvorak. It is a beautiful work which despite its striking rhythms may be called a late-blooming flower of the romantic period. The performance seemed too academic and, though a few climaxes were well built, much of the detail, depth and expressiveness were entirely lacking. The playing seemed tired rather than buoyant; cold rather than enthusiastic. Such music deserves a better fate, especially in the case of this symphony, which should be performed more generally.

More Beethoven

Désiré Defauw on Feb. 8 and 9 presented the penultimate concert of his Beethoven cycle, to be concluded by the Ninth Symphony, in which a chorus of children from the Chicago public schools will take part. The program began with the overture to Kotzebul's drama The Ruins of Athens. Although a work of Beethoven's mature period, it does not measure up in form or content with the overture to Egmont, Coriolanus or the four for his one opera Fidelio. It received a spirited reading rather than the dignified and restrained one compatible with a serious master and classical subject. The Eighth Symphony followed, and while much care and energy were lavished upon its performance, it seemed to lack both the long line and the deserving simplicity which caused Beethoven to call it his Little One. The tone of the orchestra was often hard and forced, and an unconventional taking of most of the coda of the fourth movement at an expanded tempo robbed it of its culminative climax. The Seventh Symphony held well conceived moments. By underlining the figure of four measures, which opens the finale, each time it occurs, Mr. Defauw was able to make it seem ever to mount in exuberance. E. M.

Piano Symphony Heard

The Chicago Piano Symphony Orchestra, now in its third season, under the baton of its founder-director, Antoinette Rich, made its 1945 bow at Orchestra Hall in a highly diversified program ranging from Beethoven to Robuck-Grant and Orth-Rich. Allen Grant's delightful Autumn Leaves provided the best ensemble playing of the evening.

Carl Schachter, 12-year old solo pianist, a nimble-fingered youngster, fared better in his Chopin encore than in the listed Beethoven concerto. The highlight of the evening was 19-year-old Helen Clare, dramatic soprano, pupil of Anna Fitzu. Miss Clare's excellent stage poise, gracious manner and a certain brilliance of tone, should assure her a place among young American singers with a future. Miss Rich must be commended for continuing this very worth while project, because it required undaunted courage and vision to prepare these young people for public appearance.

Lucie Bigelow Rosen in Theremin Concert

Lucie Bigelow Rosen, exponent of the theremin, presented her only Chicago recital at the Eight Street Theatre. The bitter cold kept away many whose curiosity would unquestionably have brought them downtown to both hear and see the novel concert. To the uninitiated, the results achieved by Mme. Rosen were somewhat uncanny. The vivacious Il Baccio was one of the best numbers on the program, allowing for more color and tone variations than some other works.

Artur Rubinstein Plays Chopin

Artur Rubinstein, at his dynamic best, held a capacity house enthralled throughout an entire Chopin recital, until it burst its bounds by thunderous applause which reached the rafters of Orchestra Hall. His conception of Chopin is forceful and dramatic, and the works chosen were such as to express this side of the composer's genius.

Don Cossacks Heard

Platoff's Don Cossacks appeared at the Civic Opera House under the Harry Zelzer management, and had their usual excellent audience which responded to the various numbers with enthusiasm.

Alexander Uninsky's Recital

The fourth artist to appear at Orchestra Hall in the Musical Arts Piano Series was Alexander Uninsky, pianist, who scored a great success recently as Symphony soloist. An artist of excellent technique, whose interpretations are subtle, yet very clear, he was capable of evoking matchless beauty in musical form, making the compositions sound both personal and hauntingly exquisite.

Menuhin, Wizard of the Strings

Those who were fortunate enough to hear Yehudi Menuhin's recital at the Civic Opera House felt amply repaid for battling with the Sunday transportation difficulties, for the violinist gave them refreshment for mind, soul and body. Who will ever forget the beauty of Beethoven's Kreutzer Sonata as he presented it, or the Chausson Poème with the inspired accompaniment of Adolph Baller?

Dorothy Kay's Debut

Dorothy Kay, pupil of Dino Bigalli, gave her first recital in Kimball Hall. A well-filled house heard this attractive young singer in a diversified program, part of which was a bit beyond her talents of the moment, but should be well within her scope in the future, providing she is serious about a career. Miss Kay has a clear coloratura voice, which at times is most pleasing. She has both looks and charm, always valuable assets to any singer.

E. L.

Beatrice Eppinelle in Musical Arts Series

Beatrice Eppinelle, member of the American Conservatory and a product of the class of Heniot Levy, furnished the third concert of the Musical Arts Piano Series in Orchestra Hall early this year. Miss Eppinelle won an appearance in this important series in the contest conducted by the Society of American Musicians in cooperation with the Adult Education Council, which selected an American artist for this year's course. On her well-built program the talented young artist inscribed her mentor's Etude No. 5, in small seconds. With the Villa-Lobos Alma Brasileira, Casella's Carillon and Liapounow's Lesghinska, this formed the last group of a list that featured compositions by Bach, Mozart, Gluck, Scarlatti, Schumann, Weber, Chopin and Ravel—surely a diversified program to satisfy the taste of connoisseur and layman.

STELL ANDERSEN,
pianist, stands knee-deep in February (not June), and seems to enjoy it. Miss Andersen recently returned from a concert tour of Kentucky, West Virginia and Illinois.

Cara Verson Touring

Cara Verson returned recently from playing Causerie Recitals in Northern Ohio. As usual her programs were All-Modern. The distinguished pianist-lecturer is to play engagements in Michigan, Missouri and Nebraska early in March. Several of her Ohio engagements were return dates as are some on the next concert trip.

Chicago Musical College Concerts

Senior members of the Chicago Musical College distinguished themselves in two recitals at Little Theater recently. The first program was given by Rubin Davis, Helen Dixon, Donald Gramm, Betty Jane Hill, Charlotte Kaiser and Helen Heckman. At the following concert the soloists were Annabel Dixon, Michael Economos, Pat

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Golden, Glenn Grothe, Eugene Holland, Martha Jacobsen, Bernice Jones, Merilyn Meiselman, Marthe White and Ernestine Williams. Guest artist Lorena Anderson added lustre to the second seance.

Rudolph Reuter Fills Important Dates

Rudolph Reuter, one of this city's most prominent pianists, is having a very busy season, with important dates at the University of Chicago (his fifth appearance); a third concert for Capital University of Columbus, O.; and appearances for the State College at Normal, Ill., in Columbia, Mo., and many other places throughout the Middle West.

John Macdonald Scores Again

One of Chicago's favorite singers, Basso John Macdonald filled many Messiah engagements last December, scoring heavily when he appeared in Duluth, Minn., Grand Rapids, Mich., and Pittsburgh, Pa.

Howard Wells' Students in Demand

Howard Wells presented Renan Decamp in a piano recital at Curtiss Hall, where the young artist strengthened the favorable impression produced at his debut a year ago. His well-chosen and played program consisted of the Von Bülow Edition of Bach's Chromatic Fantasy and Fugue; Brahms' Capriccios Nos. 1 and 2, Intermezzo No. 2, and Rhapsodie No. 4; Ce qu'a vu le vent de Quest by Debussy, and a group of Chopin as grand finale.

In addition to this much-out-of-the-ordinary recital, Mr. Wells had the pleasure of hearing another of his talented pupils, Nancy La Meer, when she played with the Racine Symphony Orchestra recently, after having won the engagement in a contest. Diana Brodsky played for the Junior Mendelssohn Club of Rockford, Ill., on Jan. 28.

Elsa Borowski Returns

After spending a two-weeks' vacation in New York, Elsa Borowski has returned to Chicago and her reviews of current events are to be resumed in the March 15 issue of the Musical Courier.

R. D.

CLEVELAND

CLEVELAND, O.—If the current musical season will linger long in the memory of concert-goers because of severe blizzards and snow drifts, it will also be remembered for some of the most exquisite violin performances. Nathan Milstein, in the Lalo Symphonie Espagnole with Eugene Goossens conducting the Cleveland Orchestra, was dashingly brilliant and exciting. Concertmaster Tossy Spivakovsky, with Fritz Reiner conducting, gave a poetic performance of the ever-youthful Mendelssohn Concerto. Yielding to insistent demands for an encore, Spivakovsky added the Paganini Caprice with Variations, in bold and dazzling colors. Both concerts under Mr. Goossens' baton were exhilarating and offered programs of unusual interest.

Guest Conductors Feted

Reiner conducted three pairs of concerts, arousing genuine enthusiasm for his truly great gifts of interpretation, his towering musicianship and conductorial skill. His Mozart G minor and Brahms Second Symphonies revealed the classicist in purest forms; his Meistersinger excerpts whetted our appetite to witness the entire performance as conducted by him. His Hungarian blood was evident in Kodaly's Dances from Galanta and his full comprehension of the modern Russians was brought into strong focus in an all-Russian program containing an Overture to Colas Breugnon by Kabalevsky, the Lieutenant Kijé Suite by Prokofieff, Stravinsky's Petrouchka Suite and a first performance at the Severance Hall concerts of the Shostakovich Sixth Symphony—certainly one of the most interesting and stirring concerts of the season. The Kabalevsky Overture, brilliant and of engaging melodic charm, was heard here for the first time. Shostakovich's characteristics were immediately discernible in this new opus; it had all the virtues and all the shortcomings of the Russian composer's earlier works. Orchestra and audience gave the conductor an ovation, which Mr. Reiner graciously shared with the orchestra.

Gould's Concerto for Orchestra

When Vladimir Golschmann returned as guest conductor of the Cleveland Orchestra for the 14th pair of concerts, he offered as a special item of interest the world premiere of Morton Gould's new Concerto for Orchestra, a work commissioned last year by the Fynette H. Kulas American Composers Fund. It concentrates on displaying the virtuosity of each section and assigning outstanding passages to many an individual player. Accented rhythms of our moderns are much in evidence in the rhapsodic elements of the two flanking movements, the last dangerously bordering the boogie-woogie stage. The second movement, on the other hand, is quite expressive, and the entire work reveals the sure craftsmanship of a talented musician. The audience was cordial and recalled the composer several times. Mr. Golschmann at all times was master of the idiom. He gave a masterful reading of the Tchaikowsky Pathétique and an exciting interpretation of the Ravel Daphnis and Chloe excerpts. His success with the audience was pronounced.

Ballet Russe Series

The Ballet Russe de Monte Carlo, which up to last year had always appeared with the Cleveland Orchestra, was presented for the second time by Paul Heller with its own orchestra and its own excellent pianist, Rachel Chapman, who this time played the Tchaikowsky Concerto in G major for the choreography of Ballet Imperial by Balanchine. In addition to previously presented works, the company was enthusiastically applauded in the novelties —Igrouchki, Red Poppy, Danses Concertantes (Stravinsky) and Le Bourgeois Gentilhomme (Richard Strauss). Danilova in all her characterizations was artistic finesse personified; Frederic Franklin a worthy partner; Krassovska and Leon Daniellian likewise stood out from the rest of the company in fine achievement; all offerings were expertly staged and most effective. Of the former favorites, Coppelia took top honors. Emanuel Balaban's conductorship was excellent throughout. The Stravinsky opus offered interesting, albeit at times monotonous episodes in an interesting fusion of classic and modern steps. In keeping with the fragments of rhythmic design were the grotesque dance patterns, ably executed by the artists.

Chamber Music Events

Rarely has Cleveland been privileged to hear so much chamber music of the highest order within a few days. Under the sponsorship of the Museum of Art, the Albeneri Trio (Alexander Schneider, violin, Benar Heifetz, cello. and Erich Itor Kahn, piano) performed the Haydn Trio No. 8 in E flat. the Ravel and the Beethoven No. 5 (the so-called "Geister" Trio) with eminent perfection. In Mrs. Brudno's Civic Concert Course the Budapest Quartet appeared two days later, in a program of Mozart, Schubert's "Death and the Maiden" Quartet and the Piano Quintet in E flat. Leonard Shure shared honors in the latter with unusual pianistic artistry, matching the high artistic standard of the quartet.

Another attraction in the latter course was Robert Casadesus in an impressive piano recital, with Beethoven's "Les Adieux" Sonata, 10 Chopin Etudes and French and Spanish *morceaux* of virtuosity. An enthusiastic audience rewarded the artist with prolonged applause and encores.

Risë Stevens was the featured artist at a recital presented by the Alumnae Association of Flora Stone Mather College at Public Music Hall. Her talents need no comments, as she can hold and entice a large audience with the beauty of her voice, her personality and her rare talents.

Women's Orchestra

Under the baton of Hyman Schandler, principal of the second violin section of the Cleveland Orchestra, his efficient group of 85 forming the Women's Orchestra, appeared in Severance Hall in its annual concert, presenting two soloists of excellent quality. They were Eudice Shapiro, in a meticulous performance of the Mozart A major Violin Concerto and little Natalie Henderson, highly talented 16-year-old Negro pianist of Oberlin, who was heard to fine advantage in Saint-Saens G minor Concerto. Mr. Schandler contributed as orchestral offerings Rossini's Barber of Seville Overture, Liadoff's Kikimora and a stirring performance of Enesco's First Roumanian Rhapsody. A good sized audience expressed delight.

Rudolph Ringwall in a Cleveland Orchestra pair, introduced the Bizet Symphony No. 1. It speaks well for the substance of this music, that it could stand the test of sophisticated ears of today's concert-goers and meet with more than favorable acclaim. Alexander Brailowsky soloist at these concerts, was feted by his followers for his technically rousing performances of Franck's Symphonic Variations and that thunderous octave and *glissandi* thriller, Liszt's Totentanz.

The Walden String Quartet appeared at the Museum of Art in a program of Mozart consisting of the Piano Trio in E major and the Piano Quartet in C minor with Marv U. Bennett at the piano, and the String Quartet in F major. . . . As one of the attractions in the Cleveland Concert Course, Ruth Posselt appeared at Public Music Hall in an interesting violin recital assisted ably by Sanford Schluessel at the piano. . . . The fourth afternoon concert of the Fortnightly Club was given by Shirley Webster Russell, soprano with Florence Kampfe at the piano and Ylda Farkas Novik, pianist.

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CINCINNATI

By MARJORIE GARRIGUE

CINCINNATI.—The big news in Cincinnati music circles is the emergence of Walter Heermann, first cellist of the orchestra, as a first rate conductor. The necessity and opportunity for Mr. Heermann to assume the duties of Eugene Goossens arose suddenly when a protracted cold became more serious, and the latter was ordered by his doctor to take a rest of several weeks.

Mr. Heermann spent sleepless nights over the score of Richard Strauss' Salome and other masterworks in preparation for a Huntington, W. Va., performance by the orchestra, with Marjorie Lawrence as soloist. Miss Lawrence had appeared in Cincinnati with the orchestra under Goossens for the first pair of concerts in February, and there were the highest standards to maintain. Mr. Heermann and the orchestra returned triumphant to Cincinnati.

Almost immediately the ensemble went on another tour of three concerts in Beaver Falls and Johnstown, Pa., *sans* Mr. Goossens. There was no possible time for rehearsal. Mr. Heermann went bravely on, and a gratifying spirit of cooperation on the part of the symphony men enabled him to carry off the performances with honor.

The fourteenth pair of concerts, on Feb. 10 and 11, had Argentinita and her troupe of Spanish dancers as guest artists. This was an exacting test for Mr. Heermann, and Cincinnati public and press united in praising his skill as conductor both of great works and accompanist for exotic exponents of the dance.

Solo Artists Heard

On Feb. 20, Mr. Heermann led the Cincinnati Symphony in the fourth young people's concert. By coincidence, the soloist was Elizabeth Wilber, cello pupil of Mr. Heermann, who had been selected by Goossens last spring in a general audition. Miss Wilber played the B flat major Cello Concerto by Boccherini with beauty of tone, fine phrasing, and excellent workmanship. The deputizing conductor also appeared in the fifteenth pair of symphony concerts on Feb. 23 and 24, when Jose Iturbi played the Mozart E Flat Piano Concerto. Mr. Iturbi is a great favorite in Cincinnati and again proved his exceptional powers.

Mr. Heermann is a member of a family long noted in Cincinnati music circles. His father was the famous violinist, Hugo Heermann, who came to Cincinnati more than 30 years ago and for several years occupied the post of concertmaster of the Cincinnati Symphony. His elder son, Emil, succeeded him and still holds that position most admirably.

Walter Heermann, who for a time maintained his own touring Symphonietta, has for the last 15 years ably conducted the College of Music Symphony Orchestra, with which he gives five major concerts a year. In the midst of his recent activities, he conducted the College Orchestra of 70 members in a program attended by the college stockholders, following their annual afternoon meeting. The capacity audience recalled Mr. Heermann repeatedly as evidence of his excellent work.

Goldsand in Piano Series

This season our city is enjoying many music events of highest worth. Among these is an attractive series of three concerts by Robert Goldsand, in which the historic development of piano music is being interestingly presented. Mr. Goldsand, who joined the faculty of the Conservatory of Music this season, is giving his recitals in the Woman's Club Auditorium, the last on March 5. His brilliant artistry is evoking highest praise.

Philharmonic Members' Concert

The Philharmonic-Symphony League gave its first special concert for members, Feb. 13, at the Hotel Plaza. Conducted by Artur Rodzinski, his orchestra played Lekeu's Fantasie Contrapuntique sur un Cramignon Liègeois; John Corigliano and William Lincer were heard in Mozart's Symphonie Concertante for violin and viola; John Wummer performed Hue's Fantasy for flute; Leonard Rose, Carl Stern, and Naoum Dinger did Popper's Requiem for three cello and orchestra; Saul Goodman, Sam Borodkin, Albert Rich, Arthur Layfield, and Jacob Wolf featured Ganz's Percussional Melée; Theodore Cella, John Wummer, and Simeon Bellison were heard in Ravel's Introduction and Allegro for harp, flute, clarinet and strings. Johann Strauss's Emperor Waltz closed the concert. The audience showered generous applause.

H. W. L.

LEON ROTHIER

as Father Pensovecchio in the New York dramatic production of A Bell for Adano. The Metropolitan Opera basso is thoroughly accustomed to priestly roles, having sung such parts in La Juive, Aida, La Forza del Destino, Romeo and Juliet, Lakmé and Thais. (Photo by George Karger, Pix, Inc.)

Haubiel in Recitals

Charles Haubiel gave lecture-recitals on the Lionel-Robsarte Scholarship Fund Series at Elizabeth, N. J., on Feb. 7, and for the Philadelphia Music Teachers Association on Feb. 14. On both occasions he played numbers by Bach-Busoni and Chopin and his own compositions—Capriccio and 1865 A.D., and Metamorphosis on the Swanee River melody in the styles of 30 composers, Pope Gregory to Gershwin. On Feb. 10 the New York Philharmonic-Symphony premiered Mr. Haubiel's Father Abraham (Lincoln) under Rudolph Ganz.

LONDON

By HUGH LIVERSIDGE

LONDON.—A Sunday afternoon concert at the Albert Hall gave us the London Philharmonic Orchestra under Dr. Heinz Unger. The session opened with Gluck's Iphigenie overture. Every strand of the orchestral texture was revealed in striking clarity, as was also its dramatic power. Beethoven's third concerto gave us further beautiful playing by the orchestra and conductor and, at times, a somewhat untidy performance on the part of the soloist.

It was a delight to hear the orchestra under Dr. Unger, the woodwind and strings tripping it as lightly as could be when occasion demanded. But he was rather apt to emphasize the lyrical passages—he could, on occasion "have opened his shoulders" a bit more. Phrases can become too polished. The Adagietto from Mahler's Ninth Symphony was a grateful musical experience.

Brahms's Fourth Symphony received a reading remarkable for its musicianship. At times, in the first movement our old friends, the brass section, as is always the case with British orchestras, did not shine.

The concert showed us once again just what the London Philharmonic can do under a good conductor, even in wartime. The L. P. O. is one of the musical organizations that puts musical considerations first, for when left to its own devices, for its own concerts, it engages the best conductors available regardless. It is unfortunate, therefore, that on some other occasions, it has to temporize.

Fistoulari With London Symphony

At a Cambridge Theatre Sunday afternoon concert, Fistoulari conducted the London Symphony Orchestra. His reading of Schubert's Rosamunde overture was instinct with poetry. In Beethoven's twelve Contre-Danses his wide experience of conducting ballet stood him in good stead, for he secured a remarkably rhythmic performance. Beethoven's Second Symphony received a forceful, yet authentic reading, with a nice regard for its finer shades.

The London Symphony had its first desk men at this concert, so it found no difficulty in giving Fistoulari what he wanted.

Boosey & Hawkes to Hold Plebiscite

The Boosey & Hawkes Modern Music Concerts have decided to conduct a plebiscite amongst listeners as to which works they prefer. The results of this ballot should give an interesting sidelight on current British musical opinion. John Ireland's settings of three sixteenth century poems, Vaughan Williams and Rubbra compositions, as well as the fashionable young Benjamin Britten, will surely be placed high up in the list by the music public.

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WASHINGTON

(*Picture on page 6*)

By JAMES G. DEANE

WASHINGTON, D. C.—The National Symphony, directed by Hans Kindler, this year is rewarding its consistently large and enthusiastic audiences with performances that place it in the front rank of the major orchestras. Two recent hearings of Rachmaninoff's Second Symphony earned cheers and high praise from critics. The Symphony's hospitality toward contemporary composers, well established last season when it performed more works by Americans than any other major orchestra, continues with the recent concert premiere of George Antheil's Fourth Symphony and the first local performances of Charles Jones' Overture for Orchestra, Aaron Copland's Fanfare for the Common Man and Prokofieff's Lieutenant Kijé suite. Kalinnikov's First Symphony in G minor, first played by the National Symphony six years ago, was repeated, with Morton Gould's American Salute.

A recent novelty, the Concerto for Violin and Orchestra by the English composer William Walton, was introduced with Werner Gebauer, concertmaster, as soloist at a concert of the young people's series. Technically challenging, it won warm applause for Gebauer, making his solo debut here.

Other recent soloists were Frances Nash (Mrs. Edwin M. Watson, wife of Gen. Watson, Presidential aide) in the orchestra's first performance in a decade of De Falla's Nights in the Gardens of Spain; Mischa Elman, hailed with enthusiasm for his interpretation of the Mendelssohn Violin Concerto; Helen Jepson, Metropolitan soprano, who sang Mendelssohn's Infelice, Liszt's Quand je dor and Moussorgsky's Parasha's Revery and Dance; Percy Grainger, who played Gershwin's Concerto in F before a capacity audience; Oscar Levant, playing the Grieg concerto in the first concert of the 15/30 series for younger people; and Lauritz Melchior, featured in an all-Wagner program.

The orchestra also accompanied the Ballet Russe de Monte Carlo in two sold-out evening performances, when Stravinsky's Danses Concertantes and Tchaikovsky's Ballet Imperial were given their local premieres.

Federal Employees Hear Orchestra

Unique in Washington, a special concert for Federal Employees, one of two scheduled this season, was given for a large audience representing all government agencies and including four Cabinet officers, at least one admiral and five generals. Beethoven's Fifth and a number of shorter works were warmly received.

Gladys Swarthout was soloist at a concert given exclusively for servicemen at the Marine Barracks auditorium at Quantico, Va., Jan. 31.

A memorable event was the brilliant Boston Symphony concert, the first in two years. A tremendous standing ovation by a packed hall was accorded Koussevitzky and his men. Haydn's Symphony No. 88 in G, Debussy's Prelude to the Afternoon of a Faun, Ravel's Daphnis and Chloe Suite No. 2 and Shostakovich's Fifth demonstrated the orchestra's versatility and superb virtuosity.

Another rare occasion was the first recital here in nearly a decade by Lotte Lehmann, under the auspices of the Chamber Music Guild. She won "bravos" for her interpretation of Lieder and songs in French, Italian and English.

Baltimore Symphony in Visit

A capacity audience warmly welcomed the Baltimore Symphony, Reginald Stewart conducting, in its first local appearance. The orchestra shared honors with Jascha Heifetz in a fine performance of the Beethoven Concerto. Brahms' First, Stravinsky's Firebird Suite and Bach-Weiner's Fugue in C Major completed the program.

Rachmaninoff's Rhapsody on a Theme of Paganini was played magnificently by Artur Rubinstein with the Philadelphia Orchestra, Ormandy conducting, at a concert of the regular subscription series. The orchestra earlier gave a special concert, with Claudio Arrau as feted soloist in the Schumann Piano Concerto.

January and February saw two operas produced by the Washington Grand Opera Company, La Traviata with Nino Martini and Donald Dickson, and Lucia di Lammermoor with Josephine Antoine in the title role. The productions suffered somewhat because of the inadequate hall.

Recitalists included the Metropolitan stars Eleanor Steber and James Melton in a joint concert offering duets from Manon and Faust and a number of effective arias and songs. Ezio Pinza, noted basso, was received by his usual large and admiring audience, as was the General Platoff Don Cossack Chorus, which sang to a hall completely filled.

Chamber Series Attract

Chamber music presented by the Coolidge Foundation at the Library of Congress included three concerts by the Pro Arte Quartet of works commissioned by the foundation, and a program by the Albeneri Trio. Offered in the series were Malipiero's Rispettie Strambotti, Schoenberg's Quartet No. 3, Bartok's Quartet No. 5, Milhaud's Quartet No. 9, Roger Sessions' Quartet in E Minor, Prokofieff's Quartet, Op. 50, and three of Mozart's later quartets. Stravinsky's Elegie for viola was played at the second concert by Germain Prevost in memory of his late colleague, Alphonse Onnou, founder of the original Pro Arte group. The Albeneri Trio scored in its performance of Brahms' Trio in C Major, Op. 87, the Ravel Trio and that by Haydn in E Flat Major, No. 8.

Pianists Heard in Omaha Programs

OMAHA.—The Tuesday Musical, oldest and largest of the Omaha clubs, presented Claudio Arrau, Chilean pianist, in recital. Central High School Auditorium was packed with an excited audience. Many will long remember the clarity of inner voices, fine distinctions of poetic expression, and colossal technic which revealed seldom-heard possibilities of the piano.

The Omaha Music Teachers' Association brought Stanley Fletcher, highly gifted young pianist from Indianapolis, as the first visiting artist it has sponsored. Mr. Fletcher proved himself amply equipped, and played an unhackneyed program which included unfamiliar classics. Many encores were demanded. His audience included not only the regular concert-goers, but a large proportion of young listeners, pupils of members of the organization.

The Morning Musical presented William Masselos, pianist of merit as the January artist of its concert series.

Emma Shever, lyric soprano, gave a recital of Jewish music, at the Jewish Community Center, assisted by Abram Dansky, pianist. H. M. R.

OFFICERS OF OMAHA TUESDAY MUSICAL CLUB, left, Eloise Wood Milliken, president, and Mrs. Roy Page, program chairman.

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N. Y. Concerts

(Continued from page 6)

Recitals by Notables and Newcomers

Tanja Ury's New York first recital took place at Town Hall on Feb. 5, when the pianist played works of Bach, Haydn, Roy Harris, Prokofieff and Schubert. A sincere, well equipped and stylistically flexible artist, Miss Ury won the approbation of her hearers, especially in the Haydn sonata. Her rhythms were occasionally erratic and she is sometimes too restrained, but, generally her work was on an unusually high plane. D. B.

Lauritz Melchior left the trappings of Tristan and Siegfried to appear in recital at Town Hall, Feb. 7. The Metropolitan Opera tenor offered a song program including compositions of Grieg, Hanneberg, Hannikainen, Merikanto, Heise and Sibelius, interestingly sung in their native language. German Lieder by Schubert, Wolf and Strauss and the Monologue and Death of Otello from Verdi's opera of that name completed the program.

Town Hall is seldom kind to the heavy voice and the Wagnerian style of vocal production does not always modify easily into the more intimate lieder-singing. But Mr. Melchior's personality and innate charm held the interest of the large and demonstrative audience. He responded with encores. M. C.

Raya Garbousova's Concert

Raya Garbousova, cellist, who appeared in recital at Town Hall on Feb. 9, disclosed to advantage a brilliant talent for her instrument. C. P. E. Bach's Concerto in A major, the C major Sonata by Beethoven, Schumann's Adagio and Allegro, as well as a number of shorter works, were performed with virility of style and astonishing technical mastery. The Schumann was perhaps the most successful of the major works—with its slow section illuminated by sustained beauty of tone and poetic expressiveness and the ensuing Allegro pulsating with rhythmic vitality. An enthusiastic audience demanded numerous encores. The accompanist was Erich Itor Kahn. E. B.

The 24-year-old Uruguayan pianist, Nibya Marino, well-known on the Continent and South America, made her debut in this country at Carnegie Hall on Feb. 9. A formidable program, including the Bach-Busoni Toccata, Intermezzo and Fugue in C major, the Liszt Sonata, Chopin's B flat minor Scherzo,

RALPH HERBERT,

Viennese baritone, as Eisenstein in the New Opera Company's production of Rosalinda, now on a transcontinental tour.

Balakireff's Islamey and smaller works of Schumann, Poulenc and Fabini, was played in the grand manner. Miss Marino has a striking technic and terrific strength, which she uses in abundance, sometimes too liberally. The pedal, too, was generally over-worked. Since these defects might have been due to not being adjusted to the acoustics of the hall, it would be interesting to hear Miss Marino again, as she has an exciting temperament and a true dramatic flair. A large audience applauded heartily. R. K.

Robert Goldsand's Recital

Robert Goldsand returned in a Town Hall recital on Feb. 10 after two years' absence from New York platforms. The Viennese pianist, who had won a Town Hall Endowment appearance several seasons ago, showed technical brilliance in a program of formidable demands. The first half was devoted to four Scarlatti sonatas and Beethoven's "Hammerklavier" Sonata, the latter calling forth more of virtuosic exploits than of the deepest interpretative feeling, though the *Adagio sostenuto* movement held moving introspection. It was in the second half that the pianist made his deepest impression, in the six Paganini-Liszt Etudes, seldom played because of their great exactions on the performer. This was a display of keyboard prowess of very striking sort, of digital wizardry and expert tone coloring. The audience was in a most enthusiastic mood. R. M. K.

Novelty reigned in Carnegie Hall on Feb. 10, when Jeri Smith, Negro pianist, appeared, assisted by Tempie, dancer, John Eastman, tenor, and an orchestra under Sammy Stewart. Miss Smith played music from the classic repertoire and tingling excerpts from the field of boogie-woogie and swing. Furthermore, she did justice to both. The audience applauded her to the echo. D. B.

Leigh Opens Carnegie Sunday Concerts

W. Colston Leigh, enterprising concert manager, opened his new series of Sunday evening musical entertainments, which he calls Introduction to Fame, on Feb. 11, at Carnegie Hall. A packed house proved that as far as audience appeal goes, Mr. Leigh certainly has hit the public taste. The concerts afford young artists opportunity to play in the famed hall without carrying the burden of paying their own recitals. The program is of such variety that it gives everyone something by catering to diversified tastes. Lawrence Tibbett, as host, opened the program with the National Anthem, and then in a speech made clear again what these evenings represent.

The harvest of this first occasion was promising. The young Californian pianist, Richard Tetley-Kardos, played the Prelude of the Bach-Stradal organ concerto, Chopin's Nocturne No. 1, the Strauss-Gieseking Ständchen, and Rachmaninoff's Prelude, all with musical taste, colorful touch, and facile technical equipment. Joseph Laderoute proved to have a lovely tenor voice, and Martha Lipton, the young Metropolitan Opera singer, in arias and songs, showed that she received her contract to that house deservedly.

During the second half, Pfc. Ossy Renardy, already a recognized violinist, stopped the show playing Handel's Larghetto and the first movement from the Tchaikovsky concerto. Basso Kenneth Spencer, singing a Verdi aria and some less weighty material, won an ovation. The Footlight Favorites (vocal quartet consisting of Adelaide Abbot, Leonore Rae, Edward Kane and John Brownlee) enlivened the program with offerings which included music by Edward German, Lehar, Offenbach, Friml, and a medley from Rodgers' Oklahoma.

John Brownlee, master of ceremonies, was an unpretentious and successful guide through the evening. Judging from the public's reaction, these colorful concerts promise to be a most successful series. H. W. L.

Thomas Richner's matinee piano recital in Town Hall on Feb. 11 was notable for his masterly and delightful performance of the Mozart sonata in C major (K. 330). In other parts of the program he was inclined to overemphasis. His list carried two novelties —excerpts from Preludes and Pieces in Gaelic Modes by Carl Hardebeck and the first performance of the recitalist's own New York. D. B.

At Times Hall, Feb. 11, Flora Helm, a young contralto, was heard in her first appearance before any audience, a fact which handicapped what may well be an excellent singing talent. After an opening group of Schubert songs, Miss Helm's voice became warmer; the Fauré numbers and a Saint-Saens aria from Samson et Dalila well done with steadier tone and less faulty pitch. The difficult Brahms group was for the most part well sung. After the Dvorak Biblischer Lieder, Miss Helms introduced a fine song, Thalletta, by Harry Spier, completing the program with Quilter's Philosophy and several delightful encores. An outstanding feature was the musicianly accompanying by William Tarrasch. M. C.

Paola Novikova, Russian soprano, was heard the same evening in Town Hall, with Leon Pommers at the piano, and Youry Bilstin supplying the cello obbligato in one number. In a rich and varied list, Miss Novikova offset limited tonal qualities with interpretative taste and fastidious style. D. B.

Arrau and Szigeti With New Friends

The appearance of Claudio Arrau and Joseph Szigeti in the New Friends of Music series on Feb. 11 brought an all-Mozart program of that composer's violin and piano sonatas in B flat major (K. 454), G major (K. 301), B flat major (K. 378) and A major (K. 526). This was an afternoon of distinguished music-making. Though Arrau's piano tone is rounder and his approach more romantic than Szigeti's on the violin, the playing revealed interpretative comprehension of unusual sort and the sweeping virtuosity required by the final sonata was triumphantly provided. The audience was large and very appreciative. R. M. K.

Fredell Lack's Program

Fredell Lack's violin recital, Feb. 12, at Town Hall showed musicianship and technical facility in the Fugue by Tartini, Brahms' sonata in A, in a Bach Sarabande, Double, and Bourrée, the A Vieuxtemps Concerto, etc.

Miss Lack also has excellent bowing and intonation, imagination of high quality. She showed that she has real

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ROBERT SHILTON,
baritone, has been signed for the spring tour of Charles L. Wagner's production of Martha (in English). He will take the part of Plunkett.

insight into music and knows how to convey her impressions. As a first performance, one heard Three Pieces by Alexei Haieff, promising young composer. The concluding numbers were by Milhaud, Stravinsky and Saint-Saens, and the large audience requested encores. Leonard Hambro was a good assistant on the piano, although sometimes too restrained. H. W. L.

Brailowsky Applauded

Alexander Brailowsky's piano recital, Carnegie Hall, Feb. 13, was enthusiastically received. There was a spacious reading of the Chaconne by Bach-Busoni and a crisp delivery of a Pastorale and Capriccio by Scarlatti. Brilliance and eloquent variety shone in the Symphonic Etudes by Schumann. In Chopin pieces, Brailowsky was eminently the master, with interpretations uniquely atmospheric. He also gave Rachmaninoff's G sharp minor Prelude, Scriabin's D sharp minor Etude, Borodine's Scherzo in A flat, and the sixth Hungarian Rhapsody of Liszt, which brought the performer a rousing ovation. H. W. L.

Helen Alexander, soprano, assisted by Artiss deVolt, harpist, and Guido Da Roma at the piano, gave a recital in Times Hall on Feb. 14. A musicianly singer, Miss Alexander was at her best in Lieder, where style and eloquence were required. D. B.

Salzedo Ensemble Heard

The Salzedo Concert Ensemble brought works old and new to its concert in Town Hall, Feb. 17. This quartet (Carlos and Marjorie Call Salzedo, harpists, Ana Drittelle, cellist, and Ruth Freeman, flutist) have toured extensively. They were heard in Handel's Suite in D for flute, cello and two harps and a transcription of Ravel's Sonatine made by Mr. Salzedo for these instruments. Mrs. Salzedo played excellently the beguiling Introduction and Allegro by Ravel, with her husband at the piano. The latter performed numerous feats of harp wizardry, showing his rank as one of the leading harpists, in his own interesting work, Scintillation. Together they introduced a novel arrangement of Bach's French Suite No. 6 for two harps, and as encore gave Debussy's Clair de Lune. Miss Drittelle was heard in two sections from Boccherini's Sonata No. 6, and Miss Freeman in Casella's Sicilienne and Burlesque, both done ably. R. M. K.

Jennie Tourel At Town Hall

On Feb. 18, at Town Hall, Jennie Tourel, mezzo-soprano of the Metropolitan Opera, appeared before a discriminating audience which was vociferious in its appreciation. Miss Tourel's singing was superlative and in the grand manner. She possesses all the qualities of the gifted artist—voice mastery, musicianship, style, exquisite phrasing and poise. The diversified program ranged from Beethoven and Bach, to Debussy, Chabrier, Glinka, Rachmaninoff, Gretchaninoff, Turina, Granados, Villa-Lobos and Mignone. While the artist easily demonstrated her mastery in the Bach selections, with oboe obbligatos performed finely by Mitchell Miller, oboist, the full flower of her exquisite artistry was reached in Debussy's De rêve, the charming Chabrier Romance de L'Etoile, and Rachmaninoff's Oh, Cease Thy Singing, Maiden Fair, and The Answer. Gretchaninoff's Song of Dounia was given a first performance by Miss Tourel, with the composer taking a bow from the audience. Not in the least expressive was a delightful Villa-Lobos Modinha. Erich Itor Kahn provided admirable accompaniments. W. T.

New Friends in French Music

Protagonists for the New Friends of Music concert of Feb. 18 at Town Hall were Joseph Szigeti, violinist; Mieczyslaw Horszowski, pianist; Yella Pessl, harpsichordist; Eva Heinitz, viola da gamba; and John Wummer, flutist. Mr. Szigeti and Mr. Horszowski joined in sonatas by Debussy and Ravel, bringing out with finesse and artistic coordination the atmospheric qualities of the scores. The other three were heard in music of Couperin and Rameau, and there were two dances for harpsichord and viola da gamba by Forqueray, played by Miss Heinitz and Miss Pessl. Charm and authenticity of style marked their playing. D. B.

League Gives Premieres

First-time hearings were given several works at the League of Composers concert at City Center on Feb. 18—a Piano Suite by Leo Smit; songs by Douglas Moore, Theodore Chanler and Virgil Thomson; and Robert Casadesus' Piano Quartet, op. 30. Bohuslav Martinu's Piano Quartet, given its second local presentation, opened the program. Participants were Mr. Casadesus, Mr. Smit (in their own works), Elly Bontempo and Harrison Potter, pianists; Ethel Luening, soprano; Daniel Guilet, violin; Frank Brieff, viola; and Lucien La Porte Kirsch, cello. The Casadesus score combines thematic interest with brilliant, comprehensive instrumentation. Americana, treated modernistically but without the morbid touch usually associated with that term, made up Mr. Smit's suite. Most striking of the songs was Mr. Thomson's Preciocilla, to a text by Gertrude Stein. B. W.

Grant Johannesen, young pianist from Utah, gave his second Town Hall recital on the afternoon of Feb. 18. His program began with Bach's Overture in French Manner (B minor), done crisply and efficiently. Schubert's Sonata in B flat held more of lyrical warmth, though not great variety of coloring. Two novelties by Arthur Shepherd, Exotic Dance No. 1 and Gigue Fantasque, proved light, agreeable fare. Perhaps the finest digital expertness was shown in Ravel's Scarbo. The audience was warmly disposed, and asked for encores. N. R.

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SILHOUETTES: Opera, Hardy and Perennial Art

By MARY CRAIG

Opera, these days, always brings to mind the classic story about the time an over-zealous newspaper printed Mark Twain's obituary. The famous wit, quite hale and hearty, wrote to the sympathizing Editor that "the news of my death is greatly exaggerated."

It is apparently so with opera, whose demise is mourned by many; it is the liveliest moribund art in history! And prolific, too. All over the country little opera companies and opera performances are springing up like mushrooms. "Opera on Tour," "Opera Condensed" are increasing despite war conditions, and everywhere audiences swarm to operatic presentations. Even the S.R.O. sign is becoming obsolete. The Lyric Drama is alive and vigorous.

Under these circumstances the cause of some fatal financial deficits is hardly understandable. Night after night the Metropolitan is crowded to the limits of the fire-laws. With a huge auditorium, larger than that of any Broadway theatre, and not paying to all its artists the fabulous salaries which accrue to cinema and operetta stars, it seems certain that an equable balance could be struck. The road companies are prospering and sporadic municipal performances fare well. Billy Rose, of Aquacade, Diamond Horseshoe, and Carmen Jones fame, has stated that opera "should and does make ends meet." One wonders what this Napoleonic impresario might do with Grand Opera on a big scale. Perhaps some of our wiser readers could offer suggestions or comments?

•

A few years back there was an annual summer Opera Festival held in a small college town. The schedule consisted of Faust, Cavalleria, Tales of Hoffmann and Madame Butterfly. Because of the large royalty on the last, it was at first decided to omit charge for the Butterfly performance, thus eliminating the fee. But the demand for tickets was so great that to stem the rush, a price of one dollar each was set. The auditorium seated 4,000 and 5,000 tickets were sold for this one performance. The receipts, after the royalty was paid, practically took care of the Festival expenses.

Last week, we investigated the Salmaggi Opera at the Academy of Music in Brooklyn. Voices average and superquality, occasionally an exceptional talent; an inferior chorus and good but small orchestra. Yet there was a sold-out house, with people clamoring at the windows for unpurchasable tickets.

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On Feb. 17 in Philadelphia at the Academy of Music—where history has been made—a group of young singers from the Academy of Vocal Arts gave a performance of Haensel and Gretel, conducted by Karl Riedel under the stage direction of Herbert Graf. It was a benefit—"The Children of Philadelphia for the Children of Europe" (proceeds going to the Quakers' Fund) and at first the enterprise was on a small scale. But it grew and grew. A larger and then a larger hall was engaged. Finally, the Academy was requisitioned. When we arrived, the house was jammed and thousands were being regretfully turned away.

Further manifestations are seen in other cities. In Chicago, Bianca Saroya and Dmitri Onofrei, who certainly know their scores, are optimistic about the future of the lyric drama. They have engaged the Chicago Civic Opera House for post-season performances. That hardy perennial, the San Carlo Opera, always on tour, has had a year of full bloom. Francesco Pelosi and the Philadelphia La Scala Company are adding a week in Pittsburgh to an already heavy schedule. The Trenton Opera, the Boston Opera Company and the New York Center Opera are making a valiant attempt to supply the public demand. Also in the field are the Columbia University young people's group, the Hartford Association, and numerous worthy other organizations, while on tour are the Columbia Concerts Carmen and the Charles Wagner productions of Martha, Rigoletto and Traviata.

Finally the National Association for Opera is establishing a sort of clearing-house for opera needs to supply information and personnel suggestions, rendering "first aid" to the projects of opera in America.

•

All around the country the tale is the same. Across seas, in Naples and Paris, our troops fill the opera houses—even those boys who never heard of opera until the last year or so.

Opera a dead issue? Never, so long as the American public holds its love of excitement and drama, of color and beautiful sound, of wit and fine music—of fairy tale and legend and poetry of tone.

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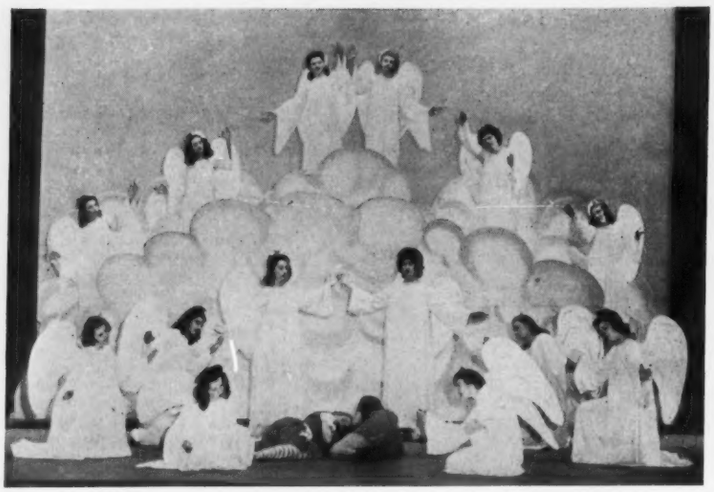
Regarding Nordica's Photo

Replying to the several inquiries as to the source of the lovely picture of Nordica printed by Silhouettes in a recent issue, it is a copy of the original now in the possession of the Nordica Memorial Association, Inc., at Farmington, Me., and was kindly sent us by B. Stinchfield, Director.

JEAN HARPER,
contralto from Boston, is regularly heard over Station WMEX in Curtain Time, on WNAC in Thanks to America, and as special soloist on the Treasury Hour. Miss Harper has had a long experience in radio, giving song programs of unusual character. Her New York concert debut was made last season. She is from the studio of Grace Leslie.
(Photo by James Abresch.)



DREAM PANTOMINE IN HAENSEL AND GRETEL
as staged by Academy of Vocal Arts.

Bachner Presents New Book on Singing

DYNAMIC SINGING, by Louis Bachner. (L. B. Fischer, New York.)

Louis Bachner, the American-born musician and teacher, after his early experience at Peabody Conservatory, Baltimore, spent twenty-six years as a Professor of Singing in Berlin. When one "talks voice" to him personally, he speaks with a direct charm, sincerity and conviction. Mr. Bachner projects an understanding of singer problems, of vocal fatigue and a human approach to career complications that is at once sympathetic and discerning.

His new book on basic fundamentals and the development of an artistic career in singing falls into three sections. The first deals critically with many methods now in vogue, which the author feels are definitely confusing, injurious to free vocal production and inevitably cut short the life and vitality of the singing voice. The second and third portions present a complete course of voice training, beginning with elementary instructions for position and first breathing exercises.

We liked Mr. Bachner's strong statement that "No book, either this one or any other one, can possibly teach you how to sing freely. No book can free a singer from his interferences or overcome his weaknesses. Only from teacher to singer can these things be accomplished. Alone, the singer is rarely aware of what his interferences are. To him, they seem natural. What this book can do is to give a clear perspective of the two coordinated aspects of singing, one a physical and psychophysical development; the other, an art."

In the opening chapters Mr. Bachner gives a scathing denunciation of allegedly faulty practices, largely in the empirical field.

An interesting chapter of "Facts and Deductions" leads to Part II, in which the author recites his creed of vocal art. He amplifies his material by answering many of the prevalent questions as to the cause of early loss of voice, reasons for career failures, essential qualifications, basic vocal technic and concise rules for practice and study.

Part III is entirely devoted to suggestions on artistry, furthering a career, and effective practice, with a fine little essay on composers and the voice. Mr. Bachner concludes with an appendix of breathing exercises and instruction. The closing phrases of the appendix typify the practical attitude of this teacher, who advocates training as an athlete trains for competition. He says, "When freedom (of vocal apparatus) has been attained, the best breathing exercises is singing itself." The entire theme of his book betrays his innate love of art. For example, he writes, "The study of voice production should not be built on the desire to overcome vocal difficulties . . . through some method. . . ." And again, "All functional activity of the vocal instrument is but a response to the mental demand for tone—the primitive urge to sing. *We sing*: we do not try to sing in some particular way."

The book has an introduction by Marjorie Lawrence, soprano. M. C.

LOUIS BACHNER
(Photo by Hoinkis.)

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

On a recent evening at El Boraccho restaurant, the piano-violin duo played an operatic selection and suddenly a lovely guest with a fine soprano voice filled in the vocal part. The singer looked and sounded like Helen Jepson—and lo and behold, it was! . . . Ish-Ti-Opi (Wesley Robertson), now a Lt. Commander in the Navy, is spending a three-week furlough in this city. . . . Charley O'Connell, formerly of Victor and now of Columbia, will soon publish a book about music and musical persons in which he says, "I shall get a lot of things off my chest, and expect to have a lot of things thrown at me in consequence." . . . Bradford Lambert, the painter, also plays a mean piano. . . . The Cowboy Caruso is what "Texan Ed" Hickey, a lathe hand and grinder at the Brooklyn Navy Yard, calls himself. "To prove that I am," he adds, "I'm willing to take any singing job on trial and charge nothing for it." . . . Gerhard Pechner, who has made such a hit as Beckmesser in the current "Met." revival of Meistersinger, studied the histrionics of the role with Lothar Wallerstein, and coached the music with Jacques Stueckgold. . . . Grace Moore, an excellent raconteur, told the best of all the stories heard at the little party she gave in her Savoy-Plaza Hotel apartment just before leaving for a Texas concert tour.

Our Dr. Levinger lectured in Buffalo recently under the auspices of the Junior League of the Buffalo Philharmonic Orchestra. His subject was The War and Music in America. . . . Once when a Paderewski fan said after a recital, "You took me to heaven tonight," the pianist replied, "Glad to see you back." . . . Joe Louis, the pugilist, is taking piano lessons, but nothing can make this department say that he ought to register a striking success. . . . And while on the subject of verbal pleasantries, there is the quotable line in The Post: "Men may not be musically inclined, but they all know how to make overtures." . . .

The Musicians' Club of New York held its February concert at the Lotos Club, the attractions of the event being the performances of the Manhasset (L. I.) Glee Club, and the solo singing of Stuart Gracey, who is also the director of the choral group. Frank La Forge was at the piano for Mr. Gracey. . . . Returning from a Missouri recital, Joseph Schuster was whiling away time on the train-trip by playing cello in his compartment. There was a knock at the door, and the porter stuck in his head, and said, "I've been listening to you, sir, and I would be greatly obliged if you'd now do my favorite piece, The Swan, by Saint-Säens." . . . Deems Taylor is writing music for the Ringling Circus, thereby following in the footsteps of Stravinsky with his Circus Polka, done for the same organization. Incidentally, the atmosphere (musical, of course) will not be new for Deems, as he composed a Circus Day Suite as long ago as 1925. . . .

Conductor George Sebastian (Great Moments in Music, on the radio) and Actress Cynthia Cavanaugh of Mexican Hayride, were married a couple of weeks ago. . . . Edwin Franko Goldman has just composed his 96th march, but wherever he and his band play, the audiences still call for On the Mall, which he wrote over a quarter of a century ago. . . . Jimmy Osborne is a blind 9-year-old pianist who has been entertaining British troops abroad. Officers and men have raised a fund of $3,200 to send the boy to the U. S. for further regular music study. . . . Stella Roman entertained 57 American servicemen in the Metropolitan Opera Guild box at one of her appearances.

•

Helen Traubel gave her first full-length recital in her home town, St. Louis, and the local Mayor designated the date as "Helen Traubel Day." . . . Now it is Lionel Hampton giving an all-swing concert at Carnegie Hall. . . . Muriel Smith, the prima donna of Carmen Jones, has received her B. A. degree from Columbia, where she did her studying during the New York run of that opera. . . . The pianist known as Prince Irakli Orbeliani, who has been heard in New York, was divorced by his wife last month in Reno. She was the former Mary Lee McKnight, heiress of a biscuit manufacturer. . . . The Music Critics Circle dinner, March 3 at the Blue Ribbon restaurant, will have Edward Johnson as guest of honor. The doings on that occasion must remain a musical secret. . . . Grane, the horse in Götterdämmerung at the Met, is almost a pony. Can you imagine it serving Traubel and Melchior on their rides through the air?

Artists to Aid HIAS

The European Society for the benefit of HIAS is sponsoring a benefit concert on Mar. 3 at the Barbizon-Plaza, New York. Participants will be Paul Wittgenstein, Eric Simon, Kisa Werth, Beatrice Brown, Esther Gruhn, Maurice Eisenberg, Sonia Levkova, Rosa Bok, Sidor Belarsky, Walter Olitzki, Haydee Morini, Carlton Gauld, Fredell Lack, and a ballet.

Kate Neal Kinley Fellowship Offered

The University of Illinois, announces the 14th annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship. The fellowship yields the sum of $1,000 to be used by the recipient toward defraying the expenses of a year's advanced study of the Fine Arts in America or abroad. Eligible are graduates of the College of Fine and Applied Arts of the University of Illinois or similar institutions whose major studies have been in music, art or architecture. Requests for applications blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill. Applications must be received not later than May 1.

Rome Clears Gigli

ROME.—The Council of Musicians Syndicate has restored Beniamino Gigli to membership. The tenor, who had been forbidden to sing for Allied soldiers after the liberation of Rome on suspicion of "collaboration", was declared to have been the victim of charges "exaggerated, non-existent, or brought by rival singers."

Altoona Forces Open Series

The Altoona Civic Symphony, Russell Gerhart, conductor, continued its season with a concert on Feb. 1, Jesus Maria Sanroma, pianist, soloist. On March 5 Mr. Gerhart will be guest conductor of the Municipal Symphony Orchestra in Johnstown, Pa., with Marjorie Tyre, harpist, soloist. He will conduct two more concerts in Altoona—on Mar. 22, with Joseph Laderoute, tenor, soloist, and the spring pop concert on May 3.

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BOSTON

By JULES WOLFFERS

BOSTON.—Possibly the 16th pair of Boston Symphony concerts of this season's Friday-Saturday series will prove to be the high spot of the year for the majority of Symphony subscribers. Under Serge Koussevitzky's insistent educational programming, Symphony Hall patrons have learned to listen to new music with considerable politeness and some discrimination. A modicum of mild enthusiasm is to be noted from time to time, particularly when the music does not offend too violently the more orthodox ear. But at heart the Boston audience is almost incurably conservative: give it an established masterpiece, provide a celebrity as soloist, and the hearers will let you know that this is what they have been waiting for.

Certainly the capacity Symphony Hall audiences went wild over the 16th program—Tchaikovsky's "Pathetic" Symphony and the Beethoven Violin Concerto with Jascha Heifetz as soloist; and who can suppose any other result? Dr. Koussevitzky's way with Tchaikovsky is too well known to need extended comment but in the present performance he surpassed even himself. Heifetz in the Beethoven was at once noble, intellectual and extraordinarily sensitive.

The worst concert weather in years failed to deter a good-sized audience from attending the second program of the season given by the Civic Symphony at Jordan Hall. Feb. 8 was the night of the blizzard that tied up New England transportation and dealt a near-crippling blow to public utilities in many cities. Conductor Paul Cherkassky nevertheless rewarded his loyal audience with an excellent program. The list included Haydn's Prelude to The Creation, the first performance of a Concerto for Viola and Orchestra by Emil Kornsand, with the composer as soloist; Zorahayda, Legend for Orchestra, by Svendsen; and Eight Russian Folksongs by Liadov.

Mr. Cherkassky showed that the fine result he achieved with the Civic earlier in the season was no flash in the pan. The orchestra has gone far beyond mere correctness and is now well on the way to becoming a cohesive, well-disciplined and responsive group.

The premiere of the Kornsand viola work brought to light a composition of rare charm. This is certainly one of the most beautiful and effective viola works to be heard here in recent years. Mr. Kornsand proved a remarkably fine soloist, with a warm tone and admirable technical equipment. This new concerto deserves the attention of violists who are looking for a novelty of distinction and merit. Mr. Cherkassky is to be congratulated on his discrimination in bringing such a superior work to performance.

In a significant experiment, the Zimbler String Quartet opened a chamber music series before 2,000 teen-agers at Brookline High School. Given during school hours as part of the regular course of instruction, the series has attracted much attention in local musical and educational circles. The programs are the result of much work and planning on the part of Joseph Zimbler, Boston Symphony cellist and founder of the Zimbler Quartet and Sinfonietta. The first concert was a decided success, with the youthful audience attentive and appreciative both to the music and to the comments of Rudolph Elie, Jr., critic of the Boston Herald, an enthusiastic proponent of the idea.

At the College Club, a large audience heard a Musical Guild of Boston program devoted mainly to New England composers, including chamber music songs and piano works by J. Henry Hanhisalo, MacDowell, J. I. Yaysnoff, Berenice Wyer, Margaret Longley Cone, Katharine S. Konning, Peggy Stuart. F. M. A. Du Chemin, Zoe Mercier, Mabel Daniels, H. H. A. Beach, Helen Hood and Charles Repper. Performers included Heinrich Gebhard, pianist; Victoria Samuelian, soprano, and others, with several of the composers appearing in their own works.

Charles Everett in Recitals

Recent engagements for Charles Everett, tenor, include Buffalo, N. Y., on Jan. 25 in Kleinhans Music Hall and Feb. 2, at Washington-Jefferson College, Washington, Pa. On Mar. 8 he will sing in Forum Auditorium, Harrisburg, Pa.; Apr. 5, in Mizpah Auditorium, Syracuse, N. Y. Mr. Everett is scheduled for a coast to coast tour of 12 major cities, extending to San Diego, Cal. His New York recital takes place in Town Hall, on May 6.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 1. Philharmonic - Symphony, Artur Rodzinski conducting, CH, E.

March 2. Philharmonic - Symphony, Artur Rodzinski conducting, CH, A; Nathan Milstein, violinist, CH, E; Michael Zadora, pianist, TH, E.

March 3. National Orchestral Association, CH, A; Philharmonic-Symphony, Rodzinski conducting, Ricardo Odnoposoff, violinist, soloist, CH, E; Miklos Schwalb, pianist, TH, A; Yves Tinayre, baritone, TH, E.

March 4. Philharmonic - Symphony, Artur Rodzinski conducting, Ricardo Odnoposoff, violinist, soloist, CH, A; Strauss Festival, CH, E; Olga Coelho, Brazilian soprano-guitarist, TH, A; New Friends of Music (Gordon Quartet, Mieczyslaw Horszowski, pianist, and Milton Katims, violist), TH, 5:30 p.m.; Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, TH, E; New Developments in Isadora Duncan Dancing, TiH, A; Czechoslovakian Chamber Music, Guilet String Quartet and soloists, TiH, E.

March 5. Stanley Need, pianist, TH, E.

March 6. Joan Field, violinist, CH, E; Ruth Geiger, pianist, TH, E.

March 7. Philharmonic - Symphony, Bruno Walter conducting, Nathan Milstein, violinist, soloist (Pension Fund Concert), CH, E; William Gephart, baritone, TH, E; Penman Lovingood, tenor, TiH, E.

March 8. Philharmonic - Symphony, George Szell conducting, Claudio Arrau, pianist, soloist, CH, E.

March 9. Philharmonic - Symphony, George Szell conducting, Claudio Arrau, pianist, soloist, CH, A; Stewart Discount, violinist, TH, E.

March 10. Philharmonic - Symphony, Rudolph Ganz, conducting, concert for young people, CH, M; New York Schools of Music, CH, E; Vera Franceschi, pianist, TH, A; Viennese Program, TH, E.

March 11. Philharmonic - Symphony, George Szell conducting, Claudio Arrau, pianist, soloist, CH, A; Ellen Wilson Meibes, soprano, TH, A; Tosca Tolces, pianist, TH, E; Budapest Quartet, TiH, 6 to 7 p.m.; Maldina Ferrari, soprano, TiH, E.

March 12. National Orchestral Association, CH, E; Isidore Gralnick, violinist, TH, E; Vladimir Drozdoff, pianist, TiH, E.

March 13. Daniel Ericourt, pianist, CH, E; Carol Brice, contralto, TH, A; Andres Segovia, guitarist, TH, E.

March 14. Boston Symphony, CH, E; Louis Kaufman, violinist, TH, E.

March 15. Philharmonic - Symphony, George Szell conducting, Joseph Szigeti, violinist, soloist, CH, E; Mura Dehn, dances of primitive and concert jazz, TiH, E.

PASSED AWAY

CARL HEIN, 81, conductor, cellist and director for 40 years of the New York College of Music, died in this city on Feb. 27. He had fractured his hip several weeks previously. A native of Rensburg, Germany, on the Danish border, he studied at the Hamburg Conservatory and played in the Philharmonic there as first cellist under conductors including Tchaikovsky and Rubinstein. Coming to New York in 1890, he taught and conducted choral groups. With the late August Fraemcke he assumed direction of the College of Music in 1906. Surviving are five children, including Uarda Hein, member of the College piano faculty, and Yrsa Hein, administrative assistant there; Dr. Ilo Hein, of the Department of Agriculture; Pollux Hein, in the U. S. armed forces; and Castor Hein, of Rochester, N. Y. His wife, Marta Kruger Hein, died in 1926.

CARL HARDEBECK, 75, composer and folksong authority, died recently, according to a radio announcement from Dublin on Feb. 11. He was a native of London, but had lived in Ireland for 49 years, and is credited with having saved many Irish traditional songs from oblivion.

T/SGT. NELSON RAE has been reported killed in action in Belgium on Jan. 12. T/Sgt. Rae, 25 years old, was a tenor who appeared in principal roles on Broadway in Too Many Girls and Pal Joey; and was engaged for the St. Louis Opera before his induction. He saw service in several European countries and recently was recommended for a commission. His parents and three brothers survive.

WALTER NATHAN WATERS, 75, organist and composer, collapsed and died on a train in Elizabeth, N. J., on Jan. 22. A graduate of the New England Conservatory, he studied and taught at the National Conservatory under Dvorak, served as chancel organist and instructor in Gregorian chant at St. Patrick's Cathedral, and played in other Roman Catholic churches. He had written masses and other works. His wife and a daughter survive.

ROBERT L. MURRAY, director of public relations for the American Society of Composers, Authors and Publishers, died suddenly of a heart attack on Feb. 10. He was 55 years old.

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IN SCHOOLS AND STUDIOS

Eastman School of Music Faculty Members Heard

ROCHESTER, N. Y.—Dr. Howard Hanson, director of the Eastman School of Music, and Cecile Genhart, pianist and faculty member, presented an invitation lecture-recital recently in Steinway Concert Hall, New York, before the 20th annual meeting of the American Matthay Association. Dr. Hanson discussed Current Trends in American Music, and Mrs. Genhart offered a program by the American composers Walter Piston, David Diamond, Burrill Phillips, Ernest Bloch, Robert Palmer, Kent Kennan, Dr. Hanson and William Bergsma.

Arthur Kraft, tenor, and member of the voice faculty, sang The Messiah with the Oratorio Society in Easton, Pa., and the Handel and Haydn Society, Allentown, Pa. Helen DeJager, graduate student at the Eastman School, who has been a pupil of Cecile Genhart, won first place in a contest sponsored by the women's committee of the Grand Rapids Symphony Orchestra, whereby she was soloist with the orchestra on Feb. 16, under Nicolai Malko. Through an exchange of cultural facilities, the Gordon String Quartet, sponsored by the University of Rochester through the Eastman School, gave a complimentary concert on Jan. 14 at Hart House, University of Toronto.

January events at the Eastman School included the first of a series of concerto programs presenting outstanding students as soloists with the Eastman-Rochester Orchestra, directed by Dr. Hanson, and a recital by Virginia Speas, soprano, a student of Nicholas Konraty.

Music will be added to study courses available to men of the armed forces, through a manual being prepared on assignment by A. Irving McHose, administrative assistant at the Eastman School of Music, and John Lowell, of the faculty of the University of Michigan, who received his M.M. and Ph.D. degree from Eastman.

Dornay-Culp Studio Musicale

Feb. 4 brought another of the unique Invitation Musicales at the Dornay-Culp studios, when Mme. Culp-Dornay presented Marian Farina, soprano, and Jose Fernando, tenor in recital. A skillfully devised program introduced the tenor in the Ecco ridente in cielo from Rossini's Barber of Seville. Later Mr. Fernando was heard in songs by Maria Grover, Michael Head, and in duets from opera and operetta. In his singing, he maintained a smooth legato line, unusual flexibility, impeccable diction and fine style of delivery. He has a sense of drama and is, altogether, an enjoyable artist.

Marian Farina has a voice of limitless possibilities. The clarity and warmth of quality, wide range and excellent control for one so young, speak well for her future. She sang the Page's song from Les Huguenots Mimi's aria from the third act of La Boheme and duet excerpts with the tenor.

An interesting number was the final Strange Music, from the Song of Norway with a surprise choral obligato sung by a group of students seated near the piano. This arrangement by Mme. Culp-Dornay was aethereally lovely and was insistently encored.

Soloists and ensemble showed the results of expert vocal and musicianly training.

Mme. Culp-Dornay, at the piano, gave her customary understanding and splendid accompaniments. During the pleasant social hour which followed the delightful afternoon of song, about a hundred guests remained to greet the charming hostess and to congratulate teacher and singers. M. C.

Minneapolis College Plans Orchestral Concert

The Minneapolis College of Music announces the third annual orchestral concert of the season on Apr. 24 in the College auditorium under the direction of William Muelbe. Edna Church, pianist, member of the faculty, will play the Rachmaninoff Rapsodie on a theme of Paganini, op. 43. Barbara Ann Henly, cellist, will play the Tartini Concerto. On Mar. 27, a faculty program will be given in the College Auditorium by Harrison Wall Johnson, pianist, and Henriette De Constant, assistant first cellist of the Minneapolis Symphony Orchestra.

Lucie Lenox Darcy Pupils Booked

Vivian Salonikas was special soloist at the Methodist Church, Bridgeport, Conn., on Jan. 27. She is the regular soprano soloist at St. George's Episcopal Church, Bridgeport. Collins Bain, Scottish tenor, recently sang at the Institute for the Blind, New York, and for the U. S. Marines at the Lombardy Hotel, as well as for the service hospitals on Governor's Island and at Pawling, N. Y. Emery Darcy sang Siegfried in Die Walkuere with the Metropolitan Opera on Jan. 18, his first New York appearance in the role which he has sung twice with the Chicago Opera.

All three artists study with Lucie Lenox Darcy of New York.

Shilton Singers to Appear

Herta Shilton, voice teacher and coach of Robert Shilton, baritone, and other artists, will present a group of young singers in a program, Made to Order, in Carnegie Chamber Music Hall, New York, early in the spring. The recital is designed to demonstrate the importance of selections suited to each singer's individual voice and personality. Mme. Shilton plans to present such programs regularly to familiarize participants with the concert platform under favorable circumstances without the burden of financing such a venture. She is holding auditions for which every talented singer who feels ready to perform a group of songs may apply.

Grace Leslie Teaching in N. Y. and Connecticut

Grace Leslie, besides maintaining her New York studio for voice training, is a faculty member at Connecticut College. Her schedule is entirely filled this year, and several students majoring in voice will continue their training after graduation in preparation for various fields of singing. Miss Leslie's pupils at the college include singers from many states, including New Engand, California, Texas, Iowa and others.

Miss Leslie also teaches one afternoon and evening each week at the famous Henry Street School, New York. Among those studying with her there are Elsie Pollan, soprano, and Ruth Shor, mezzo-soprano, heard on WNYC on Feb. 14 in the annual American Festival sponsored by this station.

Clarence Adler Artists Heard

Artist-pupils of Clarence Adler were heard in a piano recital at his New York studio on Feb. 16, playing music of classic and romantic composers. Those appearing — Millicent Fidler, Geraldine Abrams, Nancy Skutch and Gladys Stein—showed talent excellently trained, and performances were of high standard. Mr. Adler and Miss Fidler made an artistic two-piano ensemble in the opening number. Other offerings included solos and two excerpts of Mozart and Chopin with orchestral accompaniment on second piano by Mr. Adler. D. B.

HANS JOACHIM HEINZ,
tenor, was soloist with the Baltimore Symphony on Feb. 17, singing Revelge by Mahler and two Wagner numbers, the Grail Narrative from Lohengrin and Siegmund's Spring Song. Mr. Heinz was heard in works of Mahler with the Los Angeles Philharmonic, and last season was soloist in that composer's Song of the Earth with the Boston Symphony.

Harold Lewis in Recital

Harold Lewis, pianist, with Louise Lewis, soprano, and Enola Laws, gave a joint benefit for the Howard University scholarship at St. Mark's Methodist Church, New York, on Feb. 18. Mr. Lewis played piano solos and was accompanist for Miss Lewis.

Piano Teachers Meet in New York

The Oxford Piano Teachers' Guild, Nicolas Merkel, president, met on Feb. 8 in the Carl Fischer Recording Studio. The meeting was devoted to plans for the Oxford Workshop Recitals.

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NEW PATRIOTIC AND ART SONGS PUBLISHED

Amateur songwriters are no longer the forgotten men; radio station WHN and Mills Music Corp., have seen to that. An "Unknown Songwriters Competition" started on Feb. 10 over station WHN called the Wishbone Party. Every song aired has a chance to be published, for Mills Music has contracted to publish one song every 13 weeks. The competition will run 52 weeks and all amateur songwriters are eligible . . . Isidor Philipp, the eminent French pianist and teacher, has completed, in collaboration with Louis Sugarman, a new Piano Method for Beginners, which will be published by the Edward B. Marks Music Corp. The volume includes all the technique of the Modern American approach to the piano in addition to many new features resulting from many years of teaching experiences. Two more of the series are to follow. . . .

At a special meeting of the Music Education Exhibitors Assn., held recently in the office of J. Fischer & Bro., the cancellation of the meetings of the Music Educators National Conference scheduled for the spring of 1945 was discussed. The six Sectional Conferences were officially called off and alternate programs, strictly local, are to be substituted . . . Due to many requests, The Composers Press, Inc., has postponed the closing date for their Publication Award Contest from March 1 to May 1.

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Paul Klepper, head of the standard and foreign departments of the Edward B. Marks Music Corporation, this year celebrates his 20th anniversary with that firm. Mr. Klepper's business career covers over 35 years. During this time he worked with publishers in France as well as in this country. Mr. Klepper has been instrumental also in building the Marks standard and concert catalog, piano works he has compiled including the Contemporary American Composers Series, the Kaleidoscope Series and the Masterpiece Albums by Modern Composers. Those for piano and voice include the Radio City and Latin-American Series. In this work, Mr. Klepper's staff includes Dr. Felix Guenther, editor, and the Messrs. Munson of the educational department, Parfonry in charge of Latin-American works, Alphenaar in the imported music department, Lorre of the band and orchestra department, and Lakond, head of promotion.

Charles Wakefield Cadman has dedicated his recently completed A Mad Empress Remembers, tone-drama for cello and orchestra, to Gregor Piatigorsky. His American Suite, originally published for string orchestra only, recently received its first performance in a fuller form by the Indianapolis Symphony. In addition to his own compositions, Mr. Cadman has orchestrated The Misbehaving Clocks, a five-minute novelty and fantasy written for piano by 14-year-old Edward Earle of Los Angeles, pupil in composition of Dr. Mary Carr Moore. Mr. Cadman is one of his sponsors. This piece is to be given in April at Yale University in a youth concert. It was performed 18 times under Vladimir Bakaleinikoff with the Pittsburgh Symphony last spring; also at Syracuse, N. Y., Long Beach, Calif., and by the Whittier (Calif.) Symphony.

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A ruling that the theatre-licensing operations of the American Society of Composers, Authors and Publishers (ASCAP) is not in violation of the Sherman Anti-Trust Act was handed down by Judge Gunnar H. Nordbye of the U. S. District Court in Minneapolis in several copyright infringement actions begun by ASCAP against a group of Minnesota motion picture exhibitors. Judge Nordbye awarded ASCAP damages of $2,000 from the Associated Amusement Company and $500 from Harry Dickerman, operators of the unlicensed theatres.

Judge Nordbye's decision, which ends a three-year controversy between ASCAP and Minnesota exhibitors, was announced on Feb. 16 after a three-day trial, most of which was occupied with testimony as to the theatre-licensing operations of ASCAP. Attorneys Louis D. Frohlich and Jack Nitzburg, for the Society, called several of its executives, including John G. Paine, general manager. Defendants claimed that the fact that individual members of ASCAP had granted synchronization rights to the film producers estopped the Society from insisting on a license for the public performance of such works. Mr. Paine testified that, so far as the Society is concerned, the producer is not restricted in his selections of works for film production. The Society's interest is only in the public performance for profit of its members' copyright music. ASCAP announced later that the theatres involved now have obtained ASCAP licenses.

Patriotic Songs and Albums

UNITED NATIONS, Songs of the People (Traditional). Edited by Henry Cowell; English adaptations by Robert Sour. Broadcast Music, Inc., New York. 50¢.

This conveniently sized little booklet offers nearly 100 authentic and traditional songs representing all the United Nations. These songs were selected from a collection that had been made by the OWI. Henry Cowell's arrangements are in simple four-part harmony and in many cases the original lyrics are also included. Especially good for educational purposes.

SING AMERICA, SING! An album of 17 patriotic songs. Edward B. Marks Music Corp., New York. 50¢.

A re-issue of songs and marches ranging from the Star Spangled Banner to Viva Roosevelt!

THE UNKNOWN SOLDIER'S SONG (Handel's Largo); arrangement and English words by Paul Kerby. MARCHING SONG OF FREEDOM by Carroll Hollister, lyrics by Mary Gordon and Frank O'Flaherty. SONG OF THE GSO by Ethel Grevert, lyrics by Ted Howes. SONG OF AMERICA by Alexander MacPhedran. THE CAISSONS GO ROLLING ALONG (Artillery Song), by Edmund L. Gruber. Carl Fischer, New York. First two 50¢ each and the others are 35¢ each.

All are within low or medium voice range. The piano accompaniment is generally simple and with the exception of the Unknown Soldier's Song, which is designed for solo voice, all are good songs for group singing.

GOD SHALL GUIDE US! by Victor Herbert. Oliver Ditson Co., Philadelphia. 60¢.

A dramatic and stirring song from The Call to Freedom, for high voice (E flat to A flat).

For Two Pianos, Four Hands

FANTASY, by Nicolai Berezowsky; THE BURR FROLIC, by Ernst Bacon. Associated Music Publishers, Inc., New York. $3 and 75¢ respectively.

Berezowsky's Fantasy is an engaging work of considerable length that can be played with two pianos alone or with orchestra (Orchestral parts available on rental). It starts out briskly with a short opening theme stated in unison by both pianos, followed by strong staccato octave passages that finally lead to an effective melodic section. The original theme is restated several times and toward the end occurs as an introduction to the bravura climax. Recommended as a major work on concert programs. In complete contrast is the witty and satirical Burr Frolic by Bacon. Though not difficult technically, it requires finesse and flexibility. A delightfully descriptive number.

For Solo Voices, Chorus and Piano

BUILDERS OF ZION (Bonay Zion); Hebrew Cantata for solo voices, chorus and piano; by Heinrich Schalit. (Temple Beth El, Providence, R. I. $2.)

No less an authority than Ernest Bloch has spoken praise of this short work, which he says is written with sincerity and simplicity, and an evocative atmosphere that fills him "with a great nostalgia for Palestine".

Based on Palestinian songs and a Hebrew text (English translation is provided) the music makes no attempt at subtle expression, but offers elemental melodies whose analogy might be sought in the tunes of Negro spirituals. The voice writing, some of it in two parts, presents as little difficulty as the piano accompaniments. The nine numbers are contrastingly serious and gay, with words treating of the resourceful labor and abiding faith that helped to raise Palestine to its present importance. Composer Schalit is music director of Temple Beth El at Providence, R. I.

Songs

CYCLE OF EIGHT SONGS TO POEMS OF HEINRICH HEINE, for high voice and piano, by Constantin Silvestri. G. Schirmer, Inc., New York. $1 in U. S.

This is the Op. 1 of a highly talented writer. It is not too much to say that it is a real "find," for surely anyone who can carry on the Lieder tradition with sincerity and power is rare in the present day. Silvestri's best quality is a certain simplicity while dealing with great matters, and he also shows a fine thematic invention, sometimes suggesting folksong, as in Der scheidende Sommer, the last of the series, and in the poetic Durch den Wald, perhaps the most remarkable of the cycle. These songs are tests of the restrained emotional power of the finest artist. Especially exquisite, both in text and setting, is Sterne mit den goldnen Füsschen', which is significantly dedicated to Elisabeth Schumann. There are singable English versions of all the songs.

FIVE SONGS FOR SHAKESPEARE'S THE TEMPEST, by David Diamond. Chappell & Co., Inc., New York. 50¢.

These are part of the incidental music written by Mr. Diamond for Margaret Webster's production of the Shakespeare drama now playing on Broadway. The young American composer has created individual numbers, using a suggestion of the modal manner of the play's heyday, and showing a quite vivid rhythmic invention, as shown in Caliban's amusing No More Dams. There is *triste* fancy in Full Fathom Five, with its "ding, dong" bell figure. The idiom is not aggressive and the songs will doubtless prove useful in many Tempest hearings.

FOR EASTER AND LENTEN SERVICES

On next page is a listing of new choral music in this category issued within the year. All the works are for Easter unless otherwise indicated.

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When Christ Awoke Victorious, by H. Whitford. J. Fischer & Bro.

That Easter Morn at Break of Day, by T. T. Noble. J. Fischer & Bro.

He Is Risen, by Carl F. Mueller. (SA available for Junior Choir) Organ acc. Octabo No. 9435. G. Schirmer. 16¢.

O Come, Let Us Sing, by Henry Overley. Organ acc. Carl Fischer. 16¢.

Litany, by Schubert-Rosenberg. Piano acc. (Good Friday or Holy week.) Carl Fischer. 16¢.

SAATB

He Arose, by John W. Work. J. Fischer & Bro.

Jr. and Sr. Choir

A Green Hill Bright With Morn, by R. D. Shure. J. Fischer & Bro.

3 Part Sr. Choir

Easter Gladness, by W. A. Goldsworthy. J. Fischer & Bro.

UNISON

The Robin and the Thorn (Easter Carol). Octavo No. 9326. G. Schirmer. 10¢.

SSAA

On the Hill Died Christ the Savior, by Pedro Sanjuan. (With soprano solo.) Associated Music Publishers. 20¢.

SSA

O Jesus, Thou Art Standing, by Schubert-Rosenberg. Piano acc. (Lenten). Carl Fischer. 15¢.

The Holy City, by Adams-Breck. Piano acc. (Palm Sunday). Carl Fischer. 18¢.

Mary Magdalene, by Hermene Warlick Eichhorn. Joseph Fischer & Bro. 60¢.

BERNICE FROST SAYS . . .

Technic for the Average Pupil

What should we expect, technically, from the average pupil? This question has been asked in many letters that have come to this department within the past few months. The only answer can be that we expect the best technical (and musical) results each pupil is capable of producing.

With the above query, it is well for us to be mindful of another question: "What does the pupil expect from the piano teacher?" There is only one answer to this question, too. The pupil expects the piano teacher to teach him to play the piano.

Owing to the limited practice time for the average pupil today, we must correlate the technical work with the building of an interesting repertoire. This, in any case, is as it should be. With a careful selection of pieces, both the technical and musical development is taken care of, and the pupil is pleasantly doing that for which he came—"playing the piano."

This procedure is, in no sense, that of including less technical training than the old method of "technic for technic's sake." It simply means applying a practical technic through good music.

The outline of progressive pianistic facility remains the same. We begin with legato passage work in slow tempo and approach it musically through, and from, a good tone production. Scales are presented from the same approach and then chords, broken and solid; replacement of hand positions; skips outside the hand span; extension and contraction of the hand; arpeggios; hands crossing; interlocking of the hands; scales in more difficult rhythms and cross rhythms; double thirds, sixths and octaves.

All of these technical points are to be found in pieces of all grades. They can be worked out as something having an immediate purpose and bringing new interest and effort in the use of proper touches, dynamics, pedaling, phrasing, etc., all with ease and enjoyment of study.

Through this quicker and more musical approach, pupils may study for a longer period of time; they may become serious pianists—some professionals. But, regardless of this, the technic for all must be well planned and musically presented to every pupil.

Allegro and Andante

In a repertoire class I am conducting, one of the members pleasantly but definitely brought up the argument that the tempi of Allegro and Andante could, in certain instances, be almost the same. My explanation has left the young lady "of the same opinion still." Can you offer some explanatory remarks to help in this discussion? C.N.B.

I am sure your explanation was such that no additional remarks are necessary. The young lady is simply being needlessly literal and argumentative. Not knowing the reasons for her thoughts on the subject, I only assume they are based upon metronome markings. On my Maelzel metronome, Andante ends at the number 152 and Allegro begins at 160. Allegretto and Andantino are generally used for indications as close as these. These words in their literal translations express mood and style even more then tempo. The school of writing, composer and form of the composition must all be considered in interpreting these words.

Pedaling

An advanced student, who has a good ear has not improved his pedaling, although we have concentrated on this during the few months he has been studying with me. He carefully observes the pedal markings, but the playing continues to be blurred. I have decided that his pedal technic is at fault. If so, what do you suggest for one of his advanced stage? Would you advise a pedal study book? D.D

Although this student may have a good ear, he has probably become so accustomed to hearing blurred passages that ear-training as well as pedal technic is needed. To give him a First Pedal Book would be psychologically out of order, as the easy music would not interest him. Have him play one-octave scales, hands alone, with second finger only, counting four, pressing key and pedal on "one" and releasing both on "three." Continue this slow "pedal touch" exercise for several weeks; then play with the releasing of key and pedal on "four." From this, use next "pedal syncopation"—holding key and pedal for four counts (releasing and pressing pedal on first count). A pedal study book such as Whiting's Pedal Book One may be used.

Pieces on the Black Keys

I find that pupils, even the older and more advanced ones, like pieces written for the black keys only. What is to be gained by giving pieces of this type? Will you list a few of intermediate grade? L.M.N.

Pupils generally find interest in the study of a piece for the black keys only, which is sufficient reason for presenting it to them if the piece has musical worth. It is helpful in introducing the keys of G Flat and F Sharp, and splendid for the balance of hand adjustments.

It also impresses upon the pupil the importance of the black keys. Review the following pieces: Chinese Toy-Town, by Marlhom; Swaying Willows, by Weston; Coolie Boy, by Ward; and Romance in a Pagoda, by Haubiel.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

DOLL'S LULLABY, by Lottie Coit and Ruth Bampton. J. Fischer & Bro., New York. 30¢.

A first grade piece replete with drawings and text. In the left hand there is a steady rocking figure, while the right concerns itself with a portion of Virgin's Slumber Song by Reger. At the end, the doll slips out of the little girl's arms and falls to the floor, this being depicted in a descending figure divided between both hands and passing through three octaves.

NEW WINE IN GRINZING, by Robert Stolz. Oliver Ditson Co., Philadelphia. 60¢.

Still another waltz from the fecund writer (this constitutes his Op. 746) of Two Hearts in Three-Quarter Time and other charming pre-Nazi musical items. His latest runs through seven pages and three keys and will undoubtedly be welcomed by the pianist of modest attainments who likes "Viennese waltzes" and their nostalgic aura. Not top-flight Stolz but good enough for passing.

MODERN PIANO, by Lee Sims. Instructions for the Beginner. Lee Sims Publications, Inc., New York. $1.00.

This elaborately fashioned volume, replete with charts and a photograph of the author-composer, is still another attempt to storm Parnassus by a short route. This is a rather "popular" Parnassus and when the student lands on top in Lesson No. 10, he should be ready to play a *de luxe* arrangement of the composer's Gypsy Bays, breaks and all. Everything is carefully explained and the above-average, eager student may get results from this method, but if the text is as full of typographical mistakes as the music, we doubt it.

THREE SCENES FROM THE AZORES (Passeios Azoreanos) by Americo Chaves. 1. Ox Cart (Boiada), 2. Children's Fountain (A Fonte dos Pequenos), 3. The Gypsy and Her Donkey (Saloia e Burrica). Axelrod Music Publications, Inc., Providence, R. I. 90¢.

The pianist in search of a wholly delightful, amusing and charming novelty need look no further than the final number of this set. Starting off over a "bumpy" accompaniment, the principal melody, folk-like in feeling, rides to a brilliant, triumphal finale, in octaves, highly effective but not too difficult. The other two numbers in the set are also quite interesting and mark the composer as a man of superior talent who very definitely merits watching.

FOUR COMPOSITIONS (all with words), by Isabel Van Nort. Good Morning, Kitty; Soldiers on Parade; My Pal; Singing Birds. All Grade 1. G. Schirmer, Inc., New York. 30¢ each.

Both sets, printed in over-size notes, are excellent first-grade material. The titles of the first set, all in three-quarter rhythm, are, perhaps, more descriptive than the tunes, but the little numbers, within their circumscribed course, are musicianly and effective. Both sets frequently divide the melodic figures between the hands and are seldom trite.

For Two Pianos, Four Hands

ICE CARNIVAL, by Ernest Harry Adams. For two pianos, four hands. Arthur P. Schmidt Co., Boston. 75¢.

A showy two-piano piece that will provide nimble pianists with a brilliant climax for their closing group. Considerable use is made of chromatic scales whose swirling figures do much to give the waltz, inspired by a painting by H. Van Averchamp, its graceful character. Harmonically conventional and perhaps a bit old-fashioned, it is nonetheless effective and a welcome addition to the repertoire.

For Violin

TZIGANE, by Russell Webber. G. Schirmer, Inc., New York. 75¢.

The expected capricious moods, by turns sultry and spirited, are found in this showpiece. The Adagio opening, *poco rubato,* stays pretty much on the G string. After a flashy stretch in 2-4, the opening melody returns, this time in the piano while the soloist indulges in contrapuntal commentary, following which the 2-4 returns, the whole being topped off with a Presto finish.

LET'S DO TRICKS, by Harold Parkman. Arthur P. Schmidt Co., Boston. 40¢.

A beginner's piece, two pages, that involves only the 1st finger and the open strings (not E). Considering this, young violinists should find it rather fun. Three-part form, with the piano accompanist doing most of the work.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Werner Janssen continued his Brahms cycle with a notable reading of the Second Symphony. Its lyrical outpouring won vociferous acclaim from a packed house in the Wilshire-Ebell Theatre, Feb. 11. The Janssen Symphony also responded sensitively to the firm control of its conductor in a dramatic exposition of Goldmark's A Lincoln Requiem.

Soloist Nathan Milstein gave a workmanlike account of the Mendelssohn Violin Concerto. Novelty was a first performance of an innocuous, Mendelssohnian Scherzo by Tansman from the film music for Flesh and Fantasy. Janssen's finesse extracted full measure of delicate charm from Ravel's Le Tombeau de Couperin.

Saving grace of the Philharmonic Orchestra concert Feb. 8 in the Philharmonic Auditorium was the beautiful pianism of Bernardo Segall. His appealing tone and secure virtuosity made much of the graceful Brazilian Fantasy No. 1 of Mignone, and he gave a stirring performance of Liszt's Totentanz.

He was handicapped in the former by guest conductor Otto Klemperer's obvious inability to grasp the mood of the score. Klemperer also led Schönberg's Second Chamber Symphony and the Gluck Overture to Iphigenie in Aulis before undertaking the Beethoven Fifth Symphony.

Recital by Huberman

Bronislaw Huberman's violin artistry won acclaim from a Philharmonic Auditorium audience on Feb. 5. Pianist Boris Roubakine cooperated admirably in a superb reading of the Brahms G major Sonata. The poignant Baal Shem of Bloch, Bruch's Kol Nidre and Szymanowski's charming Fountain of Arethusa concluded a program that included Mendelssohn, Handel, Chopin and Smetana.

Lillah Beauchamp's recital in the Assistance League Playhouse Feb. 19 revealed a lyric-dramatic voice of warm appeal, handled with musicianly phrasing and interpretative artistry. An unusual, telling climax was the neglected aria from Leoncavallo's Gli Zingari. Polly Berman's tender Lullaby again scored, as did Saint-Saëns' fine La Cloche. Schubert lieder, French, Spanish and Cuban songs rounded out a well chosen program. Raymond McFeeters supplied finely balanced accompaniments and solo items by Liszt and Griffes.

Vivian della Chiesa won applause for her lyricism and well enunciated lines at her recital in the Philharmonic Auditorium Feb. 6. Rhea Shelters contributed noteworthy piano support. The program ranged easily from Handel, Haydn and Mozart, through Szulc, Debussy, Poldowski and Fourdrain to the charming aria from Boito's Mefistofele, an Italian group and artistic songs of Paxson, Sharpe, Black and Rogers.

Tamara Toumanova's superb Odette brought down the Philharmonic Auditorium as the Ballet Theatre opened on Feb. 13 for an extended engagement. The admirable routines, lovely scenery and colorful costumes and the finesse of Nana Gollner, Nora Kaye, Janet Reed, Lucia Chase, Alicia Alonso and Rosella Hightower aided in covering a not surprising shortage of first rate male dancers, with most of the work falling to Hugh Laing, Paul Petroff, Richard Reed and Nicholas Orloff.

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Impresario L. E. Behymer has been presenting concerts in the West for over half a century, yet still can find new ground to open up. He has just arranged for a new concert series in Porterville, Calif., in the San Joaquin Valley.

•

Screen composers always get what they call for in the way of instruments. So producer Walter Wanger didn't do more than blink when Universal's music director, Edward Ward, demanded a pair of fluegelhorns for Salome—Where She Danced. He blinked again, however, at Ward's second list, to provide an authentic Chinese background for one of Yvonne De Carlo's dances. It included moon guitars, bamboo flutes, one-string violins and an assortment of oriental percussion instruments.

Music in the Films

Lauritz Melchior's film debut in Metro-Goldwyn-Mayer's Thrill of a Romance has led to another contract at the studio, this time for a singing role in Brighton Beach, produced by Joseph Pasternak and directed by Henry Koster. It will star Kathryn Grayson and June Allyson, with Melchior and Jimmy Durante in featured roles.

Kenny Baker is returning to Hollywood for a role in M-G-M's The Harvey Girls, a filmusical about the Gay Nineties in the Santa Fe Railway eating houses in New Mexico.

Ted Cain, Universal music department head, has assigned Frank Skinner to score Walter Wanger's Technicolor production, Night in Paradise, and Edward Ward to conduct his own underscoring of Song of the Sarong. Hans Salter is doing pre-scoring on That's the Spirit.

Deanna Durbin had to take six days out from her current Universal picture, Lady on a Train, due to a cold. Meanwhile Director Charles David shot scenes in which the star did not appear.

Victor Young is working out a new idea for a forthcoming Paramount film score. He is blending a soprano voice with vibraphone and violins. More on this later.

Maxine Bell is giving a good imitation of a juggler keeping several objects in the air at the same time. She is working on a film score, a string quartet and a symphonic work as yet untitled, not to mention fulfilling several piano engagements.

Mark Levant has been signed by Universal as musical director for Woman in Green. On the same lot, Edward Ward is writing the score for Susanna Foster's next picture, Once Upon a Dream.

Boris Sirpo Conducting and Teaching in Portland

BORIS SIRPO,
Conductor and Teacher of the Northwest.

PORTLAND, ORE. — Boris Sirpo, Finnish conductor-coach-composer, now a resident of Portland, studied abroad with Hrimaly, Ipolitoff - Ivanoff, Sevcik, Schreker and Felix Weingartner. In Viipuri, his home city, he founded the Viipuri Conservatory, the Viipuri String Quartet and the Viipuri Chamber Orchestra. For several years he was conductor of that city's symphony orchestra and chorus and of the National Singing Festivals held in Viipuri. He also conducted orchestra performances, and was guest conductor in the Scandinavian, Baltic and Central European countries. After the Russo-Finnish war he came to America to raise funds for Finnish relief.

Among artists whom Mr. Sirpo has taught and coached is his foster-son, Heimo Haitto, violinist, who at an early age toured the United States in concert and made his debut with the Philadelphia Orchestra, under Eugene Ormandy. Heimo also appeared in the motion picture There's Magic in Music. He is now serving with the armed forces in America.

Mr. Sirpo maintains a studio in Portland, is director of the string department of Marylhurst College, and conductor of the orchestra and chorus of the Hood River Music Association and of the Dallas Music Forum.

MONTREAL

By MARY E. COVERT

MONTREAL.—Lovers of violin music were again rewarded by Joseph Szigeti's fine program at the Université de Montreal. Consummate mastery was shown by the artist in Bach's unaccompanied Fugue in A minor. Mozart's Concerto in D major was played with the Joachim cadenzas. Harry Kaufman was the splendid piano collaborator.

Les Concerts Symphoniques gave two pairs of evening concerts. At the first pair, Désiré Defauw was the conductor, and Claudio Arrau the admired piano soloist. The Chausson Symphony was a novelty.

At the first event of the second pair, Canada's Governor-General, the Duke of Athlone, and the Duchess were honor guests. Vladimir Golschmann, who among other works conducted Beethoven's First Symphony, did not allow the tempi to drag once. Marcel Grandjany, soloist in a Handel Harp Concerto, achieved a full tone from his instrument. He was warmly received by his compatriots and rewarded them with several French folksongs as encore.

Both children and grownups enjoyed the Opera Guild's performances of Humperdinck's Haensel and Gretel, produced by Mme. Pauline Donalda. Jean Villerand, secretary of the Provincial Conservatoire, displayed decided talent as an operatic conductor. The cast and chorus were of local singers except for Vivian Bauer of New York, who sang the role of the Witch. (One little boy listener was greatly disappointed when she appeared for the final curtain call, evidently thinking that the oven had done for her!)

The Women's Symphony scored another success at its second concert. Sylvia Zaremba, young pianist, was the soloist in Liszt's E flat Concerto. Some of the masculine orchestral players in the audience cast their doubts aside, judging from comments heard concerning the woodwind section after the top performance of Beethoven's Fifth Symphony. A Vivaldi Concerto Grosso gave the audience a chance to hear four members of the orchestra as soloists—Ethel Litman, Fruma Endler, Dolly Stackhouse and Marthe Iosche.

Sir Ernest Macmillan of Toronto was warmly welcomed when he conducted the Montreal Philharmonic Orchestra. A real lesson in phrasing was given in Beethoven's First Symphony. Claude Dansereau, a Canadian pianist who has made a name for himself, was the soloist in the Chopin Concerto No. 2. The men of the orchestra rose at the end of the performance to pay tribute to these two Canadian artists who are bringing credit to their native land.

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